

# RABINDRACHITRAVALI

Paintings of Rabindranath Tagore



Rabindranath Tagore (1861–1941) won the Nobel Prize for literature in 1913. His works cover almost all the established genres of literature and the performing arts. As a major thinker, he addressed a wide range of issues thrown up by the nationalist movement in the country and the global crises of his time. He conceived and set up Visva-Bharati as a university and a 'centre of Indian Culture' with international connectivity. Late in life, he turned to painting, producing a formidable body of work pioneering modernism in Indian art.

*Rabindra Chitravali* is the most comprehensive documentation of any modern Indian artist to date, in its collection of more than 2000 images of Tagore's paintings, drawings and doodles, most of them reproduced—with special care to capture the tones and colours of the originals—for the first time ever. A rich critical apparatus—including commentaries, notes, relevant information and technical details relating to the works reproduced, and an overarching introduction, all provided by Professor R Siva Kumar; translations of Tagore's own writings on art and aesthetics and his own paintings, culled from his essays, correspondence, notes and recorded conversations, and published reviews of his exhibitions—provides a framework for a fresh reading of the works.

The complete set (in four volumes and supplements) includes an annotated thumbnail catalogue that will be useful for scholarly cross-references.

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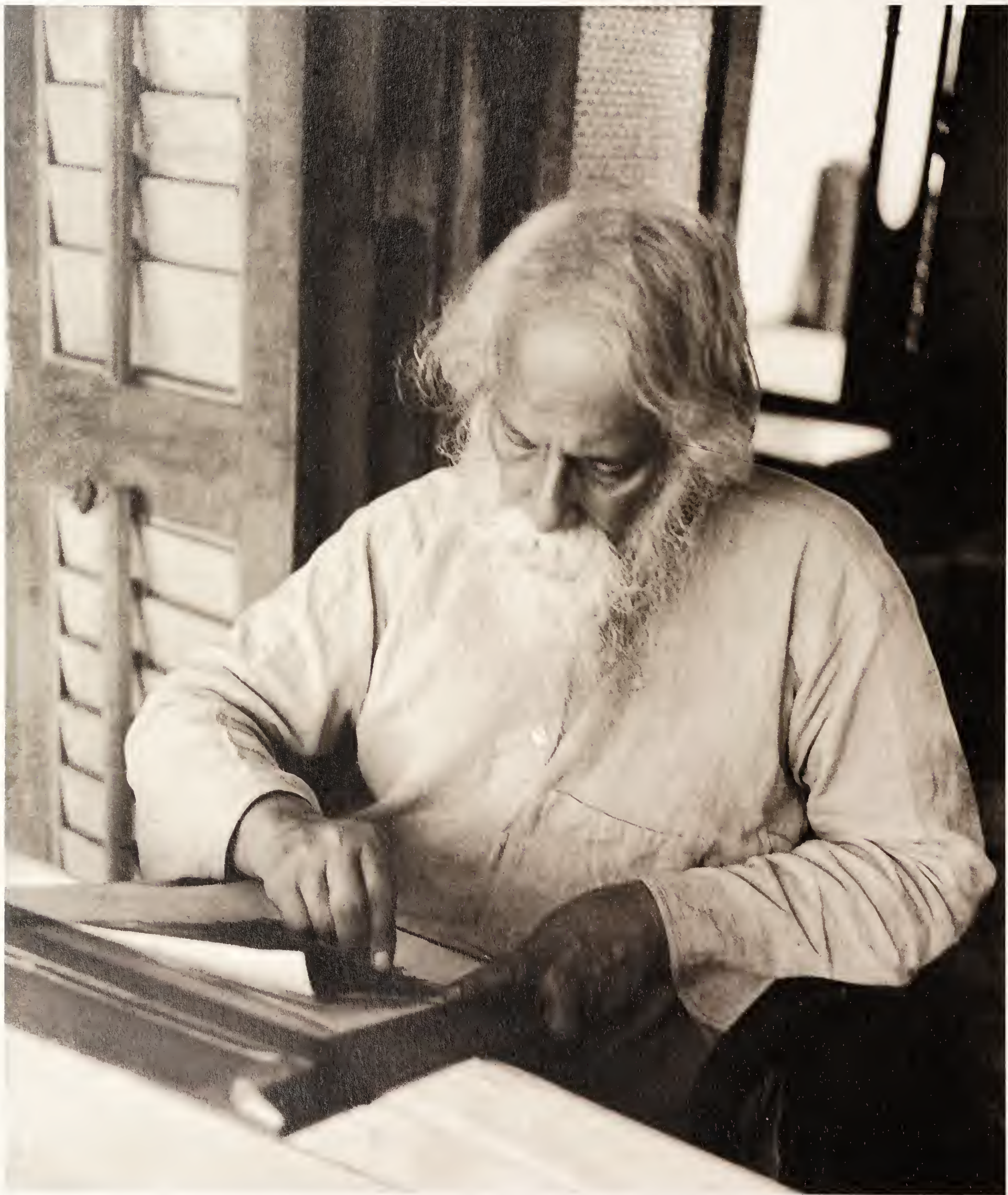
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# **RABINDRACHITRAVALI**

Paintings of Rabindranath Tagore







# RABINDRACHITRAVALI

Paintings of Rabindranath Tagore

Edited and Introduced by R Siva Kumar

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Birth Anniversary  
**Rabindranath Tagore**  
1861 - 2011

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Masks  
Faces





## Masks | Faces

If there is one theme that dominated Rabindranath's art more than any other it is the human face. Almost a third of his work deals with the human visage in one form or the other. This thematic focus perhaps has something to do with the psychological interest we take in the human face. It is the locus of our eyes with which we observe the world and its people. As infants we learn to scan the faces of our mothers and caregivers and imprint their images in our minds and establish through contacts and silent communication with them, a basis for our wellbeing, and as grownups we do not behave very differently. It is by observing faces that we learn about others and ascertain how they stand in relation to us. We use their faces as our window into their minds. This makes the face the most expressive aspect of the human body.

While the face remains a central theme in Rabindranath's art, the way he approaches its representation, changes. Based on this shift in approach we may divide them into masks, portraits and characters. Historically while masks have often been instruments for assuming different identities, including those of animals and spirits, for Rabindranath

they were primarily anthropomorphic.<sup>1</sup> This makes them almost merge with portraits. But masks and portraits belong to two related but separate artistic genres. True the division is more conceptual than chronological, yet a chronological aspect cannot be entirely denied in this instance. There is some chronological overlap and one can find works that can only be described as masks which are dated 1939 or 1940; and portrait-like images of the face that can be dated as early as 1929 or 1930, but most of his early representations of the human face belong to the category of masks, and the later ones to what may be called portraits and characters.

In the history of art the making of masks antedate portraiture by many centuries. The earliest known mask goes back to the Neolithic period. Masks have been with us since then, taking several shapes and fulfilling different functions in different cultures. Playing ceremonial, ritualistic, exorcising, symbolic, totemic and theatrical functions they are used to both conceal and reveal. They come in many forms and materials. They include the carved, the painted and the tattooed, and range from small finger masks used by Inuit story tellers



to giant masks of the *Padayani* ritual dancers of Kerala which can be many times larger than the dancer. Formally the mask can be either an abstraction or an exaggerated and highly particularized representation of bird and animal forms, or of the human face; and thus a tool for affecting transcendence; and in the last instance of the physiognomic into the cultural, and the individual into the ideal.

The world traveller that he was, Rabindranath was familiar with traditional masks from several countries. The first country where he seems to have noticed them was Japan. There are several examples of Noh masks brought back from Japan, in the Kala Bhavana museum. He also should have seen masks from various non-western traditions in European ethnographic collections, and definitely in ethnographic books such as Friedrich Retzel's *The History of Mankind*. He was similarly familiar with South American masks from *The Art of Old Peru* edited by Walter Lehmann. And more importantly he visited Indonesia in 1927 and there he saw a wide variety of masks both in collections and in use. Having attended a royal funeral ceremony in Bali he should have seen the masked Batak funerary dance, and more

certainly he was familiar with Indonesian dance masks having watched a Topeng performance which was arranged for him by the Raja of Gianjar.

From Rabindranath's comments on this performance in *Java Jattrir Patra* we also know how he responded both to the Topeng mask dance and to masks in general. In a letter to Rathindranath, dated 7 September 1927, he wrote: 'The same evening we witnessed another event at the palace—a performance by masked dancers. From the masks we brought from Japan you can clearly see that the making of masks is a form of art in itself that requires special skill. Just as our faces have individual features they also have expressive features that characterize a certain type. According to their distinct physiognomic and expressive slants our faces indicate different types. The artist who makes the mask gives it certain typical features and binds its expressive aspect to a distinct form. When a dancer appears wearing such a mask, we immediately see not just a certain individual but a person of a certain type and expression. Usually an actor uses gestures in accordance with the emotions portrayed. But with the mask the facial expression is fixed, so the



actor has to use gestures in consonance with it. His principal theme is fixed, and he has to improvise in a manner so that each move elaborates on that mood, nothing should be discordant. That is what we witnessed in this performance.’<sup>2</sup>

The above letter was written just a little before he embarked on painting the human faces reproduced in the following pages, and as we shall see below it perhaps coloured his efforts. Masks and puppets also influenced several modern anti-naturalist theatre practitioners and artists. It began with the facial and gestural expressiveness of Ukiyo-e artists like Toshusai Sharaku, who was inspired by Noh and Kabuki theatre, casting a spell on modern artists like Paul Gauguin, Vincent Van Gogh and Toulouse Lautrec at the end of the nineteenth century, and continued into the twentieth, with African and Oceanic masks making a similar impact on Matisse and Picasso and several of their Expressionist contemporaries and a little later on the Surrealists. Some of this influence was formalist but much of this assimilation from traditional masks was also driven by efforts to add greater expressive and psychological nuances to the rendering of the human face by going beyond naturalism, not unlike in theatre. Though at a certain formalist remove from this modernist interest in the mask was the more proximate example of Abanindranath who turned to painting masks around the same time as Rabindranath was taking to painting.

Looking at Rabindranath’s early representations of the human face we see, as already stated, that there is a tendency to conceive it as a mask than as a portrait or study from life. But they are not all of

the same kind. While a few early examples invoke Peruvian masks and conical canteens and shaped pottery or other kinds of traditional masks; others, almost equal in number, are construed by combining broad shapes and abstract signs and look like pictographs constructed from glyphs, and yet others are broadly gestural and caricatural. Some are two-dimensional, some more voluminous, some decorative and some more naturalistic. The flatter, the decorative, the pictographic, and the caricatural ones appear to be products of invention, others more of observation and characterization. Although we may not find very obvious visual similarities between the masks he painted and the masks he saw in Indonesia and described in the letter quoted above, they share a certain similarity of approach or aesthetics.

There is a certain amount of formalized representation and exaggeration in Rabindranath’s renderings of the human face as masks but there is little of the extreme unnaturalism and the hyper-expressiveness in them that the Cubists and the Expressionists imbibed from African and Oceanic masks. We may notice in a few examples traces of the diabolic and the unnatural that richly informed the doodles that preceded his paintings. But it tapers off rather quickly. Just as he wrote about the Indonesian mask maker he too is not after a singular individual identity or likeness in the masks but after certain human types. And while doing so he avoided excessive physiognomic exaggeration and this made his masks assume an almost portrait-like quality. What still prompts us to see it as a genre separate from portraits or head studies is the tendency to



use the face as a synecdoche for the body. The face as mask, detached from the body and often floating on the surface of the paper, is a self-contained part that invokes the whole figure. The physiognomy contains within its small compass the larger contours of the body, and like the dancer who fills in the movements in accordance with the expression of the mask the viewers of his masks can easily imagine the physical and the personality types to which these faces belong. Formally separated they continue to be organically tied to the body and it is here that his masks become comparable with the contemporaneous efforts of Abanindranath.

Let us list some of the faces we encounter in his mask paintings. A lean elongated face with handlebar moustaches; a similar one with a crooked nose and skewed eyes and egg-like polished contours; a flat angular face with forehead, eyes, nose, lips and chin radiating in different angles like a paper fan; a happy rounded face with ample flesh; a more downcast face with more drooping flesh; two nutcracker old men, one sharp-eyed and the other chuckling, facing each other; a dark face compact like a carved wooden sculpture; an emaciated face with sunken eyes and small mops of hair and beard; a noble but slackened face with an unwavering look; a smooth egg-shaped face with the features drawn in needle sharp lines floating on a dark ground; a flat, square, symmetrical frontal face with an oblique gaze; a dark young girl with the soft ovoid contours of her face framed by a geometrically regular band of dark hair, and her features linear and light as petals and just a shade asymmetrical. In this pageant of faces each invokes a full person with a distinct physical and personality trait. Some of them may be just a little more than

schematic but they are sensuous enough to set us seeing and reading things into them.

Highly stylized masks do not allow such acts of imagination. In them the head that is formally detached and radically transformed becomes a constructed object that has structural equivalences with the human head but is totally delinked from the body as it is physically and socially perceived. In this Rabindranath's masks differ from those of modern Western artists like Emil Nolde, Picasso, Paul Klee or Alexei Jawlensky. Even though his career as an artist began, as Kines-Smith, an early reviewer of his work wrote, with 'an almost automatic submission to a rhythmic impulse' that came from his doodles, he moved rather quickly from 'a design entirely devoid of material representation,' to images 'in which reminiscence of natural forms is so strongly marked.' And as he goes on to say, 'When we come to the group of masks in the early part of the 1929 series we are immediately struck by the fact that he has become a representational artist, and the human face is the dominant factor of these masks.'<sup>3</sup>

All the works Kines-Smith saw belonged to a short period of about two years between 1928 when he began painting and the summer of 1930 when he had his first exhibitions. And his review in the *Birmingham Mail* quoted above shows that Rabindranath was already in the process of making the transition from the imaginary to the representational by the time he had his first exhibition in Paris. Most of the over 130 works reproduced here under the category 'masks' belongs to the first three years of his career. But this need not surprise us. Rabindranath often was taken up with a single subject matter and explored it with

great focus. He is quoted by Rani Chanda as saying in February 1935: 'I have not done a landscape for quite a long time. One funny thing about me is that I get engrossed by whatever takes my fancy. When I do faces I do faces alone.'<sup>4</sup>

<sup>1</sup> It is important to note that his masks barring a few are essentially anthropomorphic; of the 130 odd masks included in this section only one is fully theriomorphic.

<sup>2</sup> Rabindranath Tagore, *Java Jatrir Patra*, Visva-Bharati, Kolkata 1392 B.S., pp. 66-67.

<sup>3</sup> From an excerpt of Kines-Smith's review of Rabindranath's 1930 exhibition in the *Birmingham Mail* quoted in *Foreign Comments*, Art Press, Calcutta 1932, p. 2.

<sup>4</sup> See Rani Chanda, *Alapchari Rabindranath*, Visva-Bharati, Kolkata 1942, p. 30.





Plate 1  
Ink on paper 25.1 x 20.6 cm  
c.1928-29





Plate 2  
Coloured ink on paper 21.9 x 28.1 cm  
c.1929





Plate 3  
Coloured ink on paper 22.8 x 17.9 cm  
1929



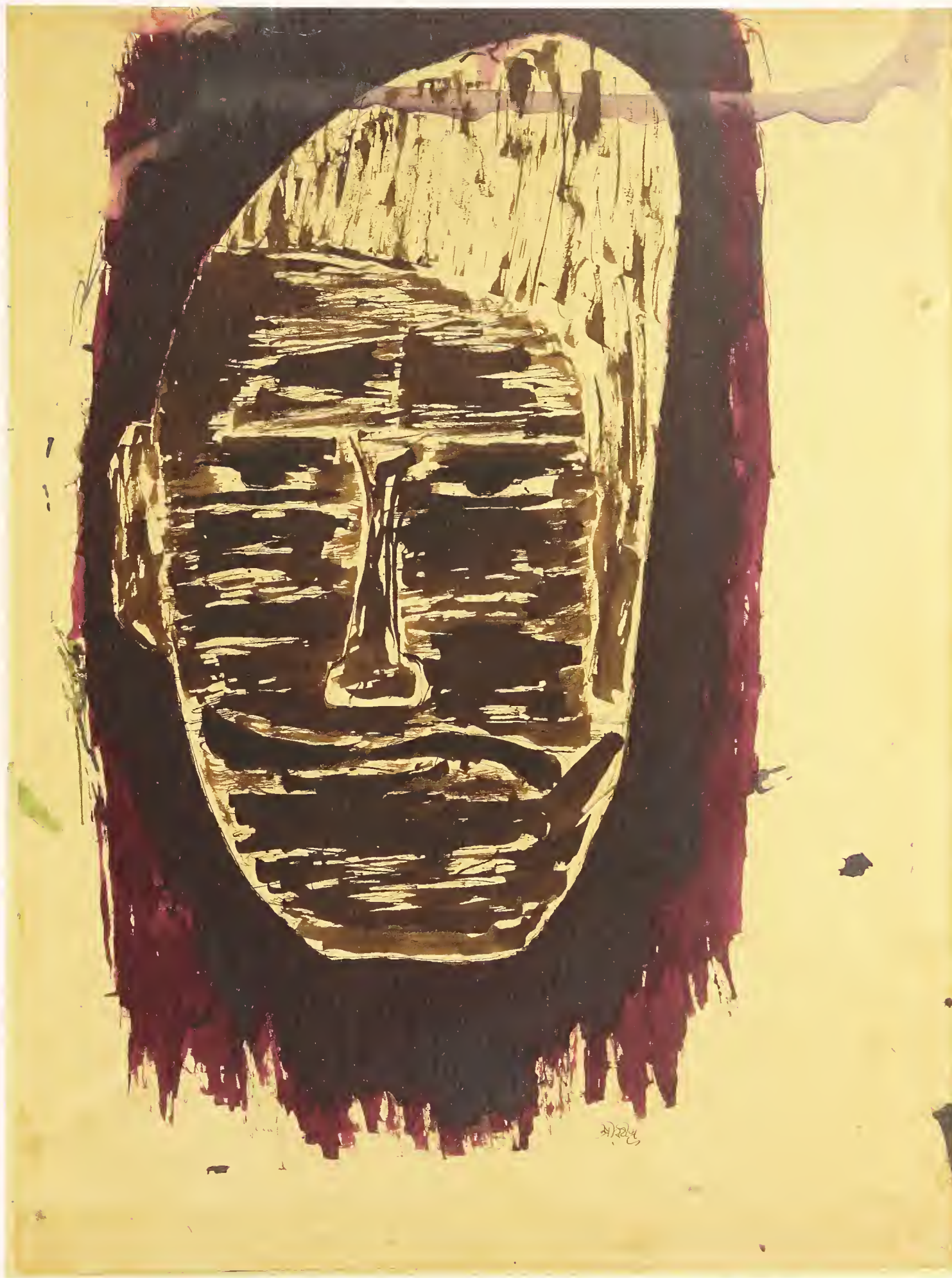


Plate 4  
Coloured ink on paper 65 x 48.5 cm  
c.1929





Plate 5  
Ink on paper 54.3 x 38.2 cm  
c.1929





Plate 6  
Ink and watercolour on paper 33.6 x 21.4 cm  
c.1929-30





Plate 7  
Ink and watercolour on paper 22.8 x 17.7 cm  
c.1929-30





Plate 8  
Coloured ink on paper 38.2 x 36 cm  
c.1929-30



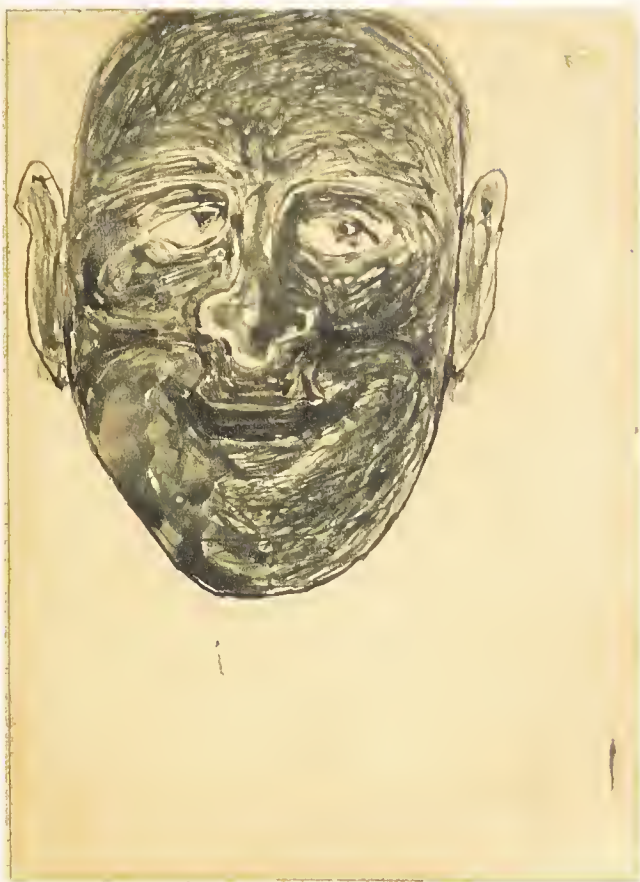


Plate 9

Ink on paper 28 x 21.8 cm

1929-30





Top Plate 10  
Ink on paper 13.6 x 9.8 cm  
c.1929-30



Top Plate 12  
Ink on paper 13.7 x 9.9 cm  
c.1929-30



Bottom Plate 11  
Ink on paper 13.5 x 9.8 cm  
c.1929-30



Bottom Plate 13  
Ink on paper 13.6 x 9.6 cm  
c.1929-30





Plate 14  
Ink on paper 25.3 x 18 cm  
c.1929-30





Plate 15  
Ink on paper 27.9 x 21.8 cm  
c.1929-30



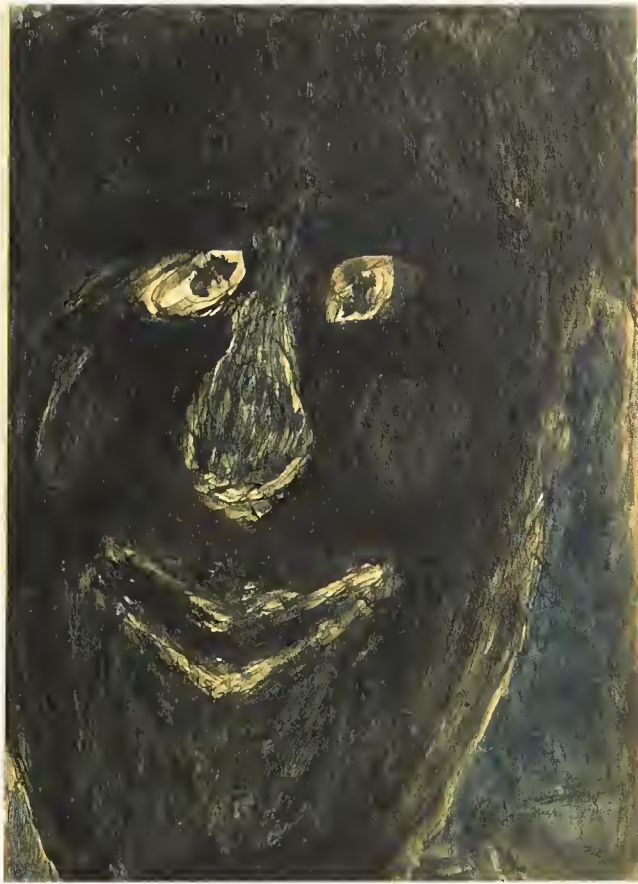
Plate 16  
Ink and watercolour on paper 23 x 17.8 cm  
c.1929-30



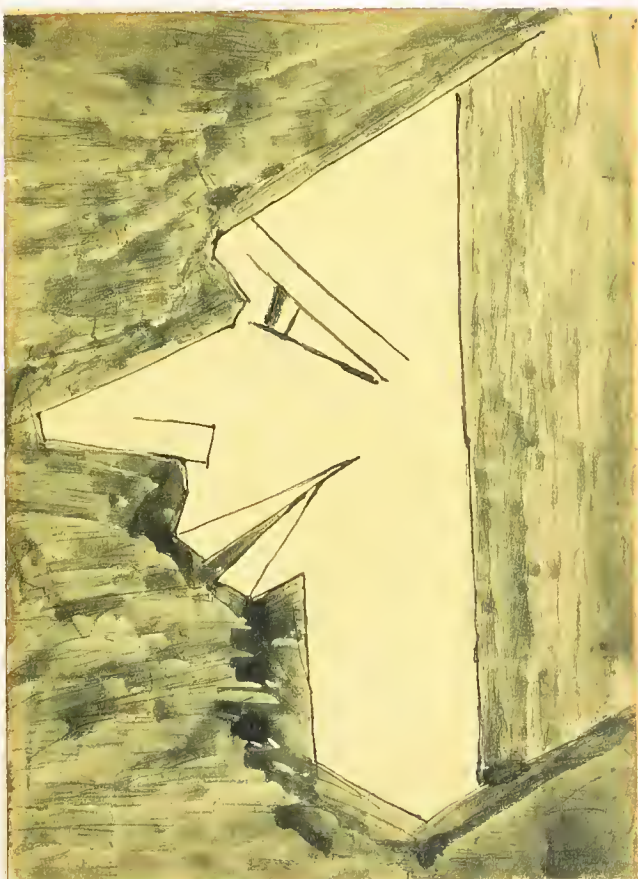


Plate 17  
Ink wash and pen drawing on paper 27.9 x 21.7 cm  
c.1929-30

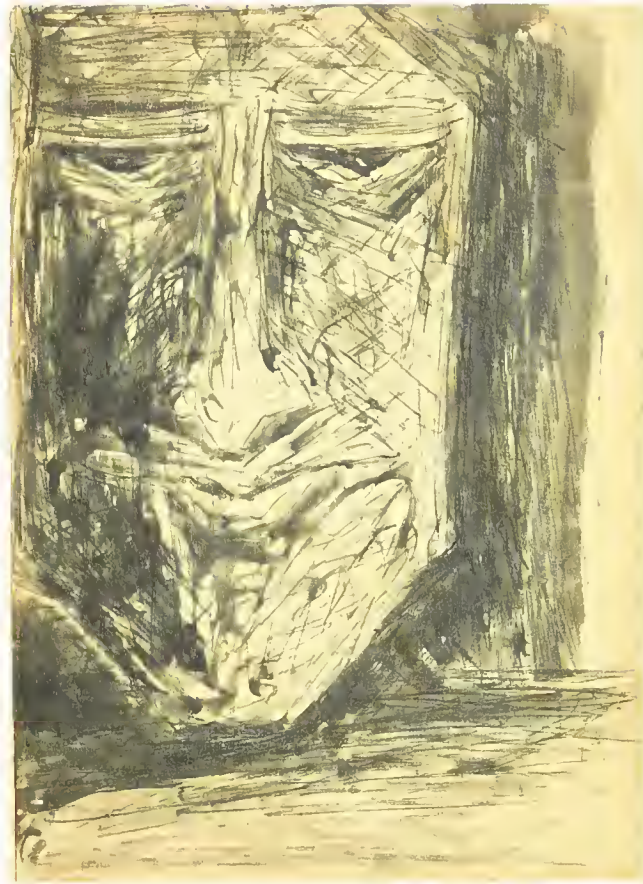




Top Plate 18  
Ink on paper 13.4 x 9.5 cm  
c.1929-30



Bottom Plate 19  
Ink on paper 13.6 x 9.9 cm  
c.1929-30



Top Plate 20  
Ink on paper 13.2 x 9.7 cm  
c.1929-30



Bottom Plate 21  
Ink on paper 13.5 x 10 cm  
c.1929-30





Plate 22  
Brush drawing with ink wash 28 x 21.7 cm  
c.1929-30



Plate 23  
Ink on paper 28 x 21.9 cm  
c.1929-30





Plate 24  
Coloured ink and watercolour on paper 28.1 x 21.8 cm  
c.1929-30





Plate 25  
Coloured ink and poster colour on paper 25.5 x 17.9 cm  
c.1929-30



Plate 26  
Watercolour on paper 33.1 x 21.5 cm  
c.1929-30



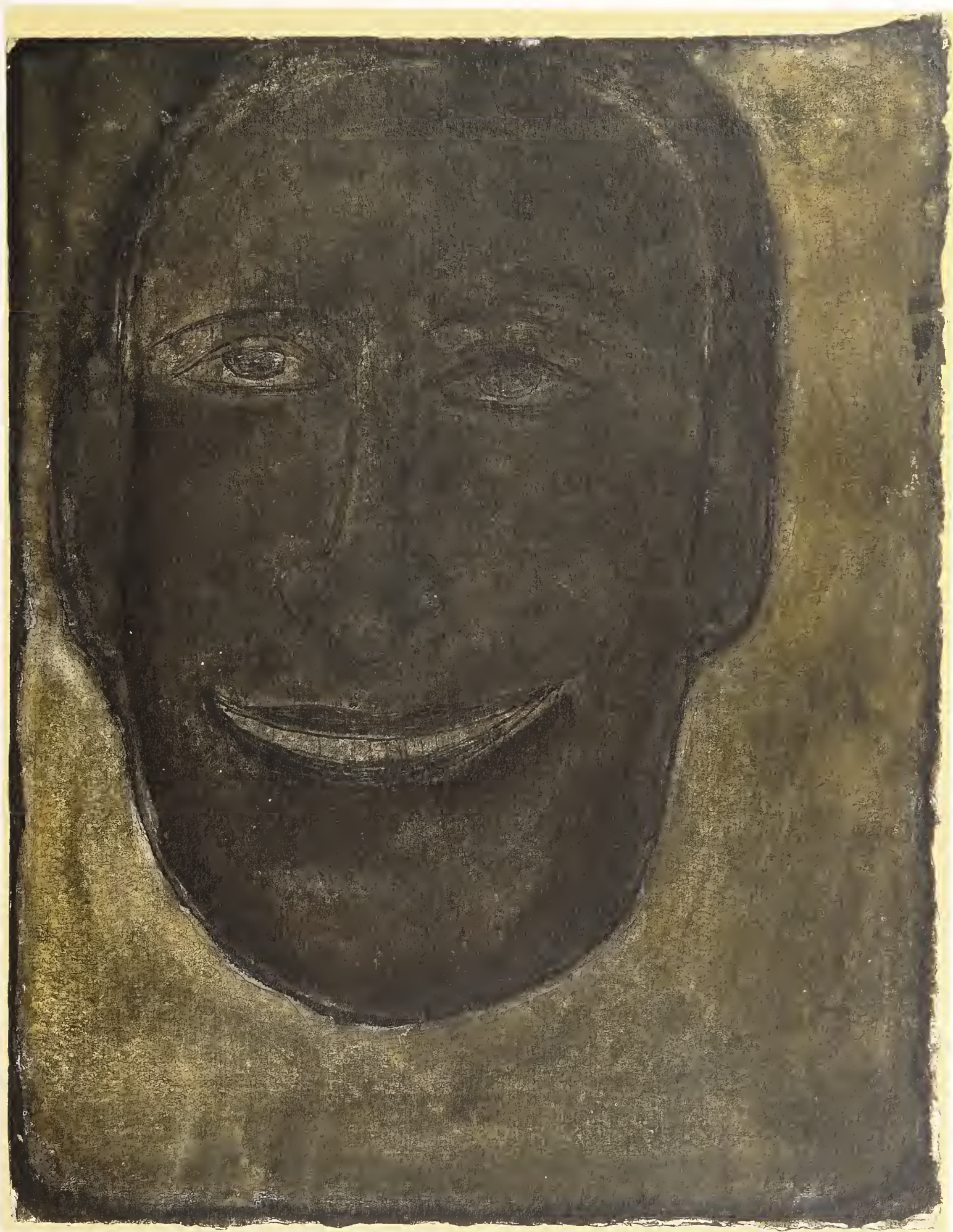


Plate 27  
Ink and watercolour on paper 26.2 x 20.1 cm  
c.1929-30





Plate 28  
Coloured Ink on paper 28 x 21 cm  
c.1929-30





Plate 29  
Coloured ink and watercolour on paper 28.1 x 21.7 cm  
c.1929-30



Plate 30  
Poster colour on paper 46.3 x 18.3 cm  
1929-30





Plate 31  
Coloured ink on paper 28 x 21.7 cm  
c.1929-30



Plate 32  
Ink on paper 28 x 21.9 cm  
c.1929-30





Plate 33  
Ink and watercolour on paper 22.9 x 17.8 cm  
c.1929-30



Plate 34  
Pen and ink and poster colour on paper 38.1 x 27.7 cm  
c.1929-30





Plate 35  
Coloured ink on paper 21.9 x 28 cm  
Early 30s





Plate 36  
 Ink and poster colour on paper 22.9 x 17.8 cm  
 c.1930





Plate 37  
Ink and watercolour on paper 28 x 21.8 cm  
c.1930





Plate 38  
 Ink on paper 31 x 23 cm  
 1930





Plate 39

Coloured ink on paper 29 x 22.3 cm

1930



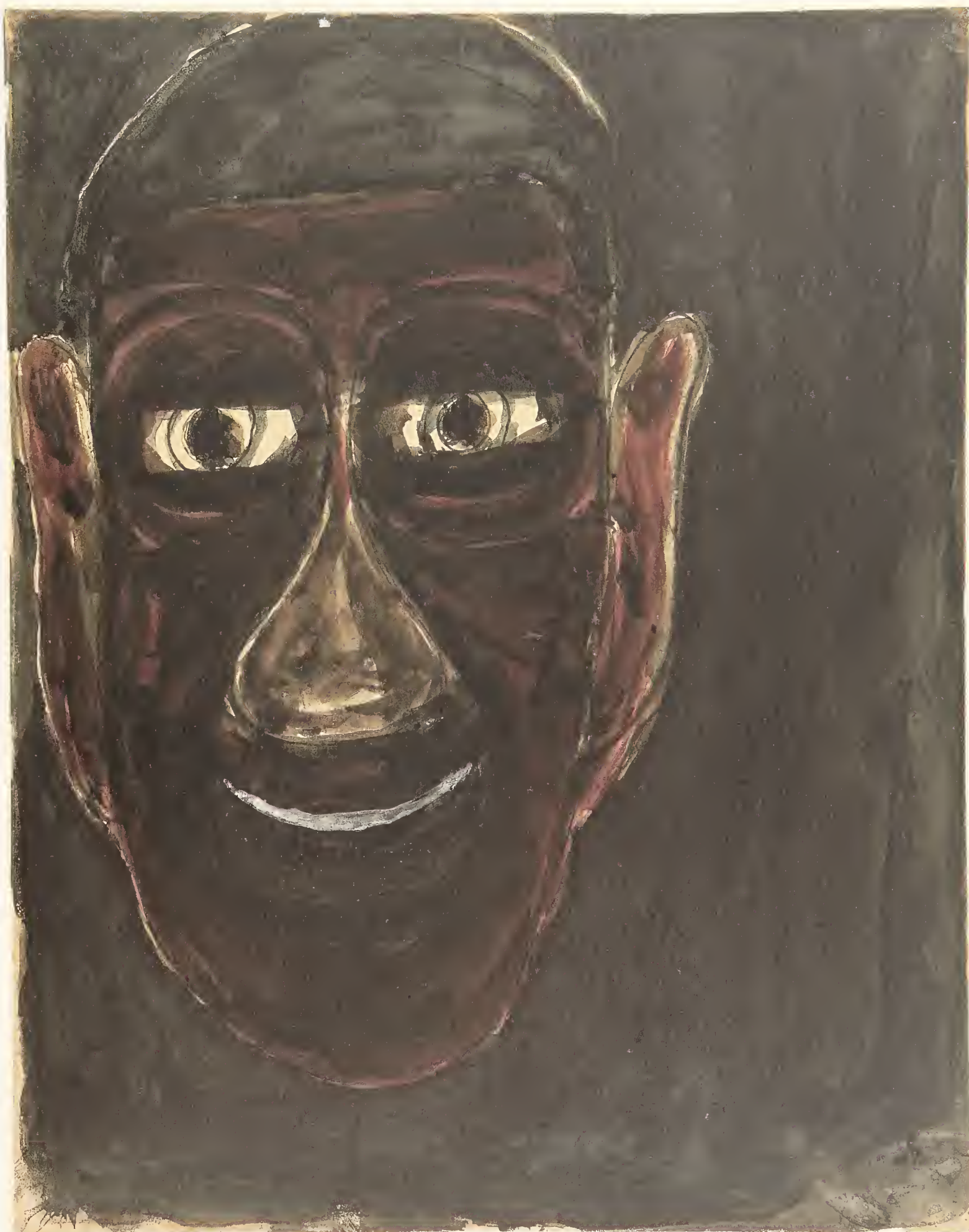


Plate 40  
Ink and watercolour on paper 27.9 x 21.9 cm  
c.1930



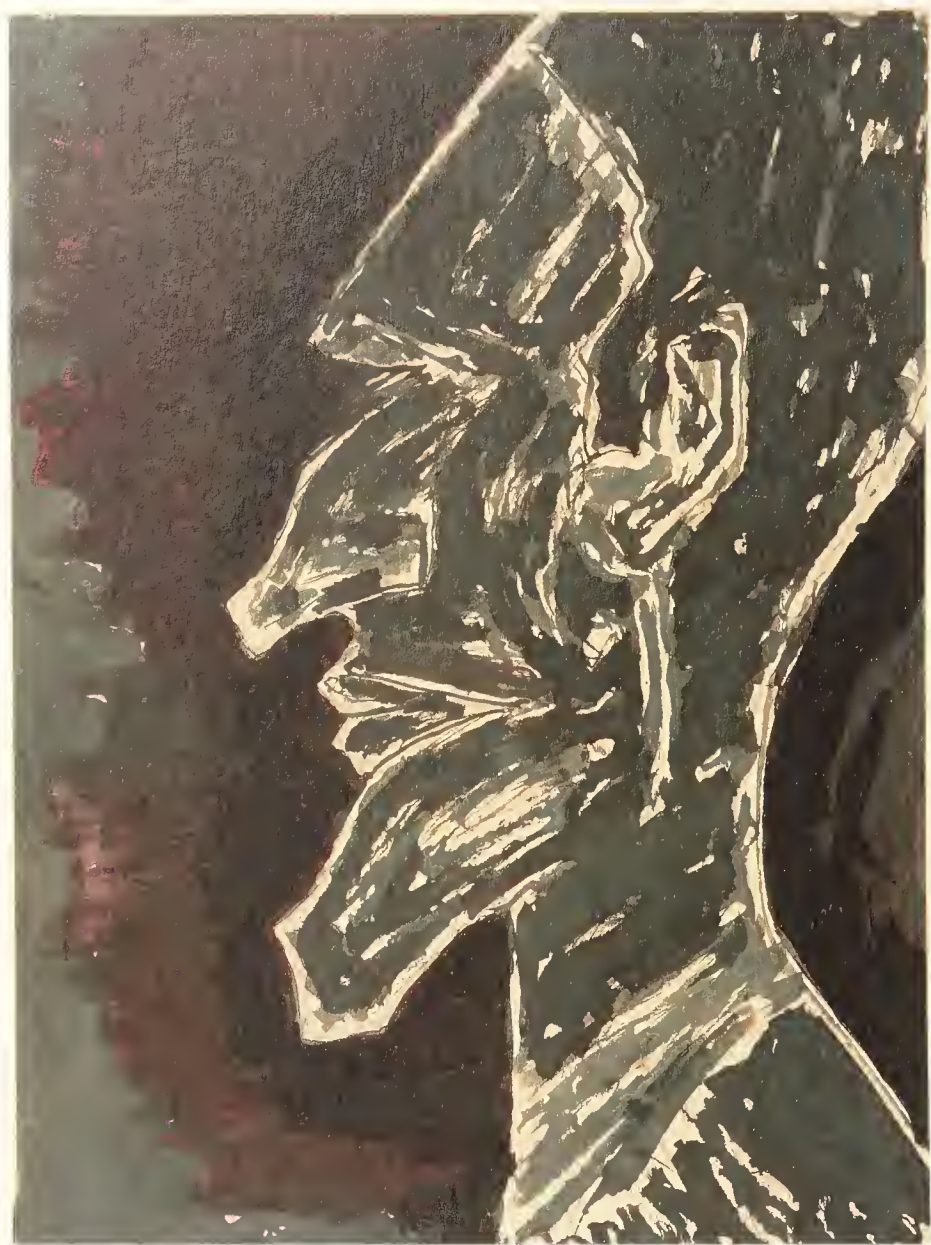


Plate 41  
Coloured ink on paper 30.4 x 22.7 cm  
1930



Plate 42  
Ink and watercolour on paper 28 x 21.7 cm  
1930



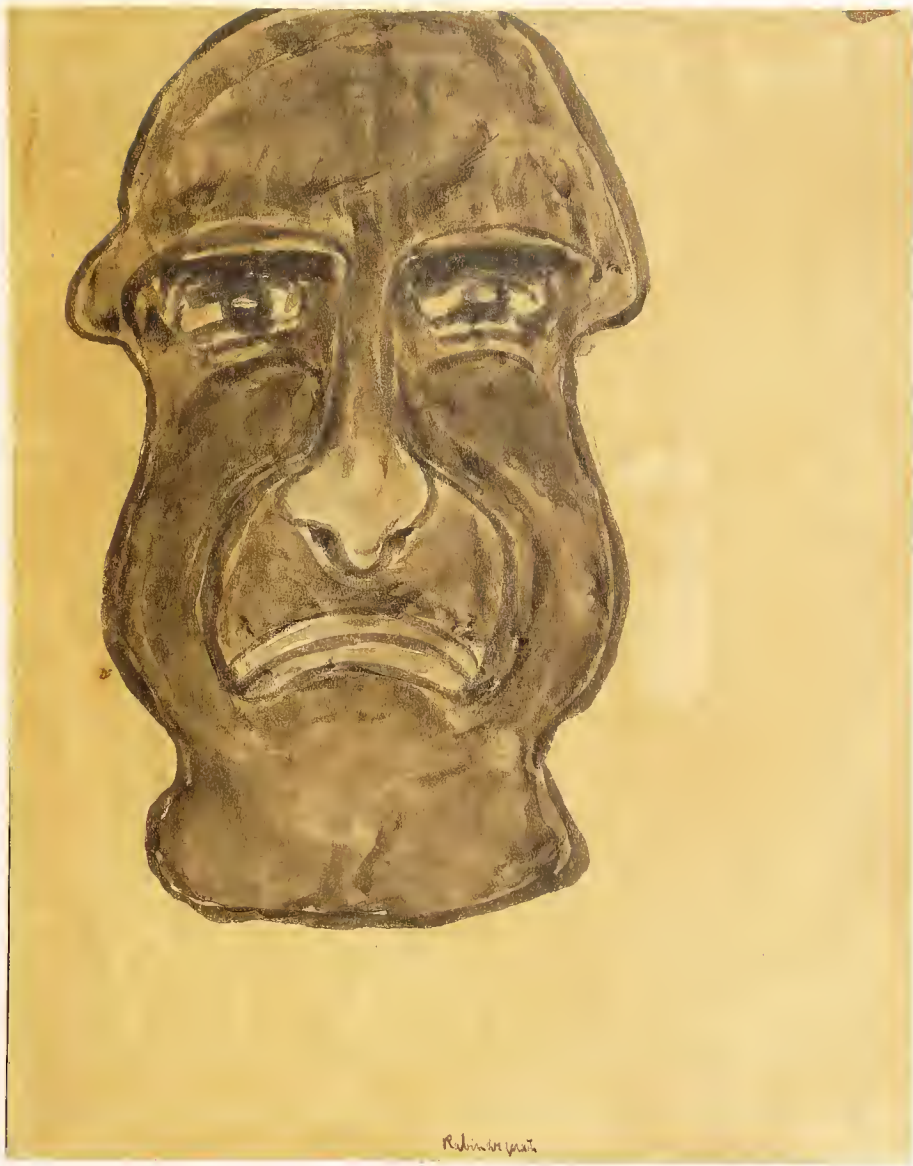


Plate 43  
Ink on paper 28 x 21.8 cm  
c.1930



Plate 44  
Pastel and coloured ink on paper 61.5 x 53.1 cm  
1930





Plate 45  
Coloured ink and watercolour on paper 38.1 x 22.9 cm  
c.1930-31





Plate 46  
Ink and watercolour on paper 33.7 x 21.3 cm  
c.1930-31





Plate 47  
Coloured ink on paper 28 x 21.8 cm  
c.1930-31





Plate 48  
Coloured ink on paper 28 x 21.8 cm  
c.1930-31



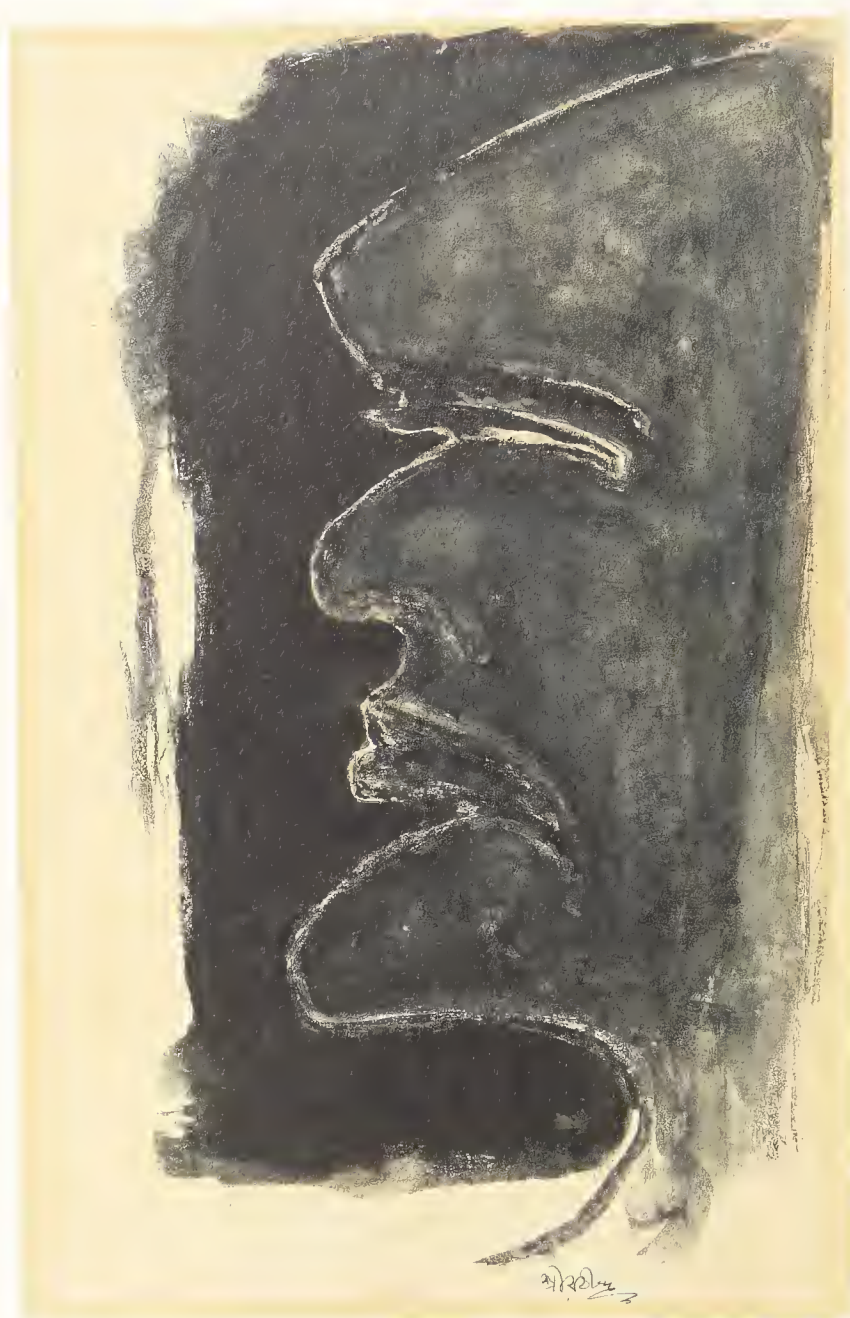


Plate 49  
Ink and watercolour on paper 32.8 x 20.6 cm  
c.1930-31

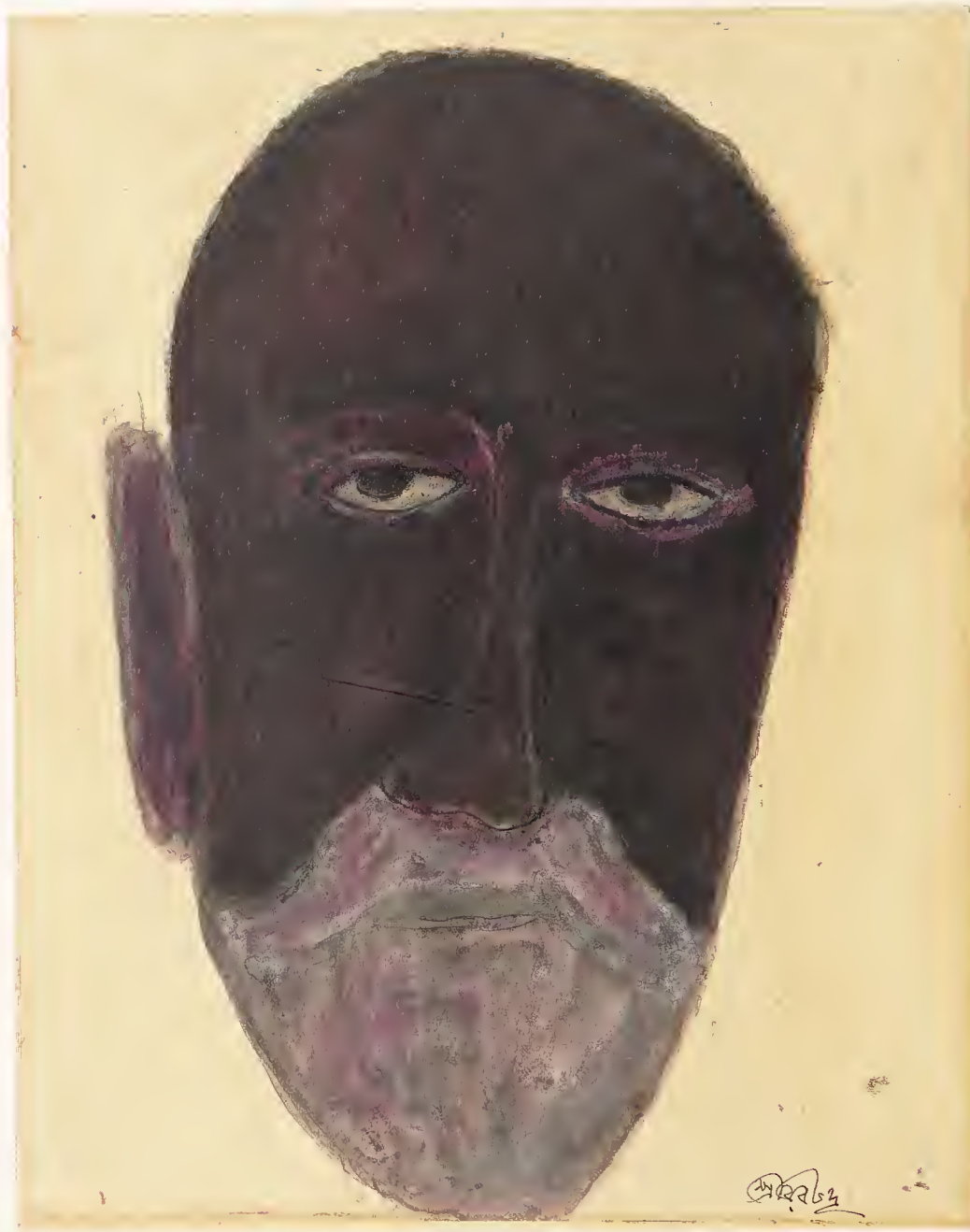


Plate 50  
Ink and watercolour on paper 28.1 x 21.9 cm  
c.1930-31





Plate 51  
Ink and watercolour on paper 28.1 x 21.9 cm  
c.1930-31



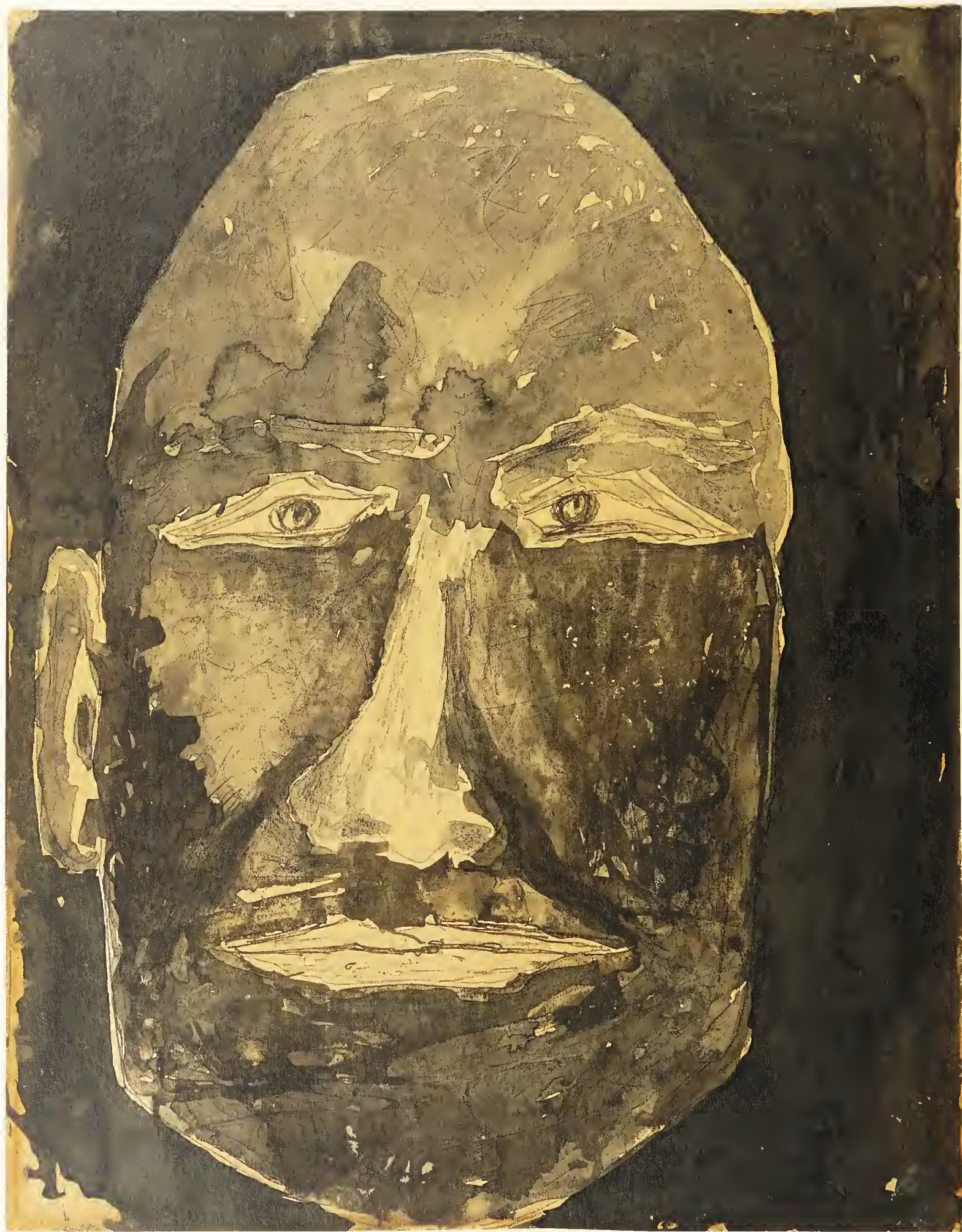


Plate 52

Ink over pen and pastel on paper 27.9 x 21.7 cm  
c.1930-31





Plate 53  
Coloured ink and watercolour on paper 28 x 21.7 cm  
c.1930-31



Plate 54  
Ink wash and brush drawing on paper 28 x 21.8 cm  
c.1930-31





Plate 55  
Ink on paper 33.1 x 22.1 cm  
c.1930-31





Plate 56  
Ink and watercolour on paper 28 x 21.9 cm  
c.1930-31



Plate 57  
Ink on paper 28 x 21.8 cm  
c.1930-31



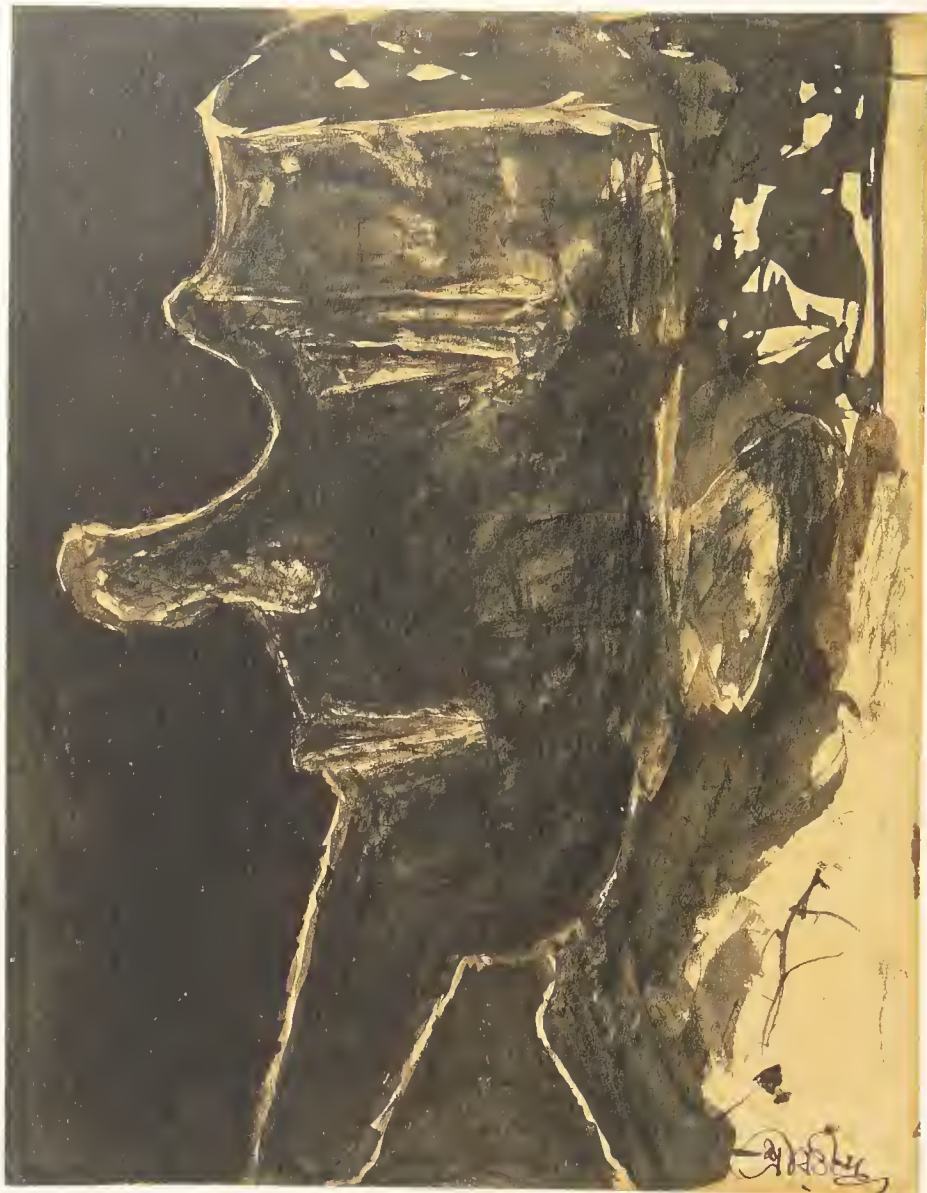


Plate 58  
Ink on paper 22.9 x 17.7 cm  
c.1930-31



Plate 59  
Coloured ink on paper 38.6 x 31.7 cm  
c.1930-31





Plate 60  
Ink on paper 32.9 x 20.4 cm  
c.1930-31





Plate 61  
Ink on paper 28 x 21.8 cm  
c.1930-31





Plate 62  
Coloured ink and watercolour on paper 28 x 21.8 cm  
c.1930-31

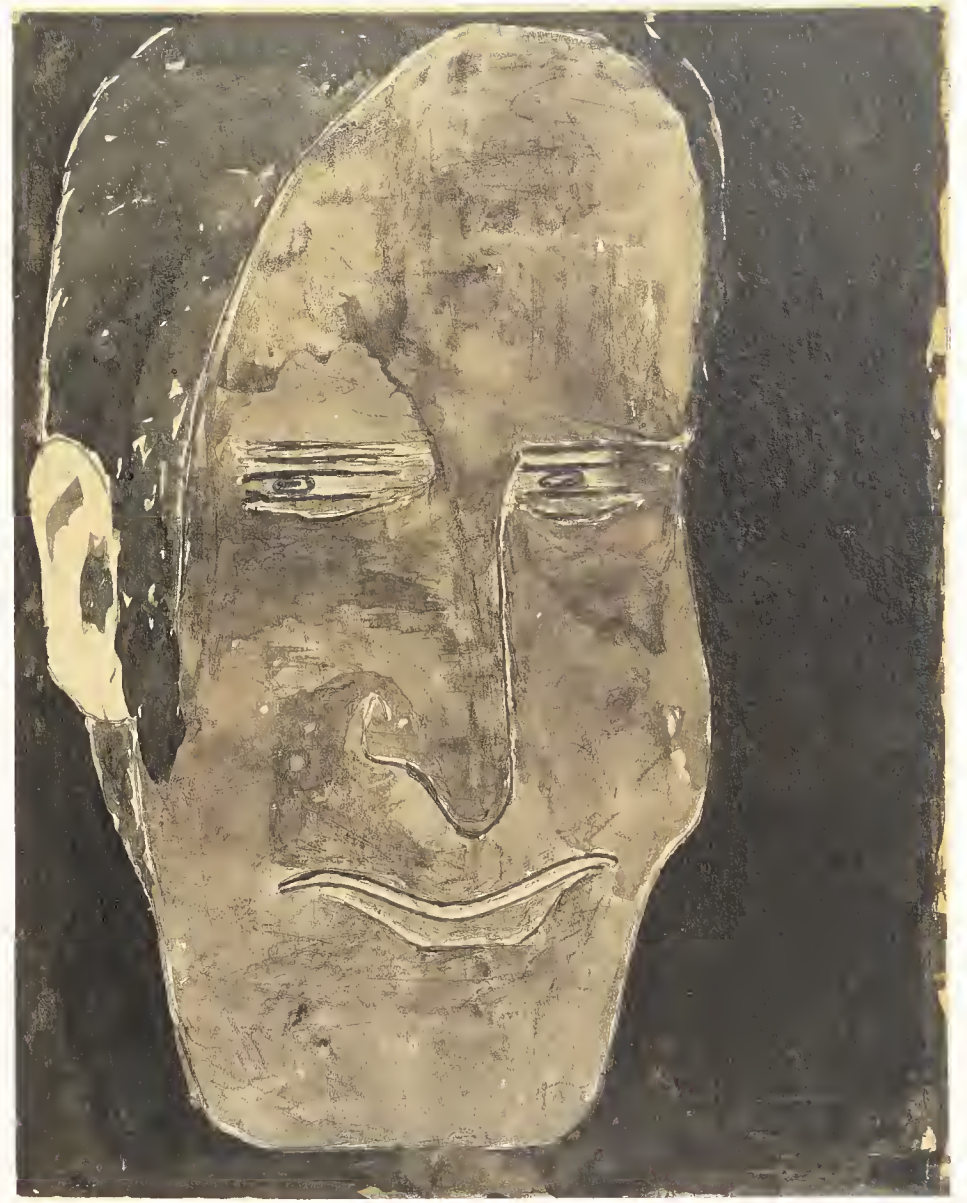
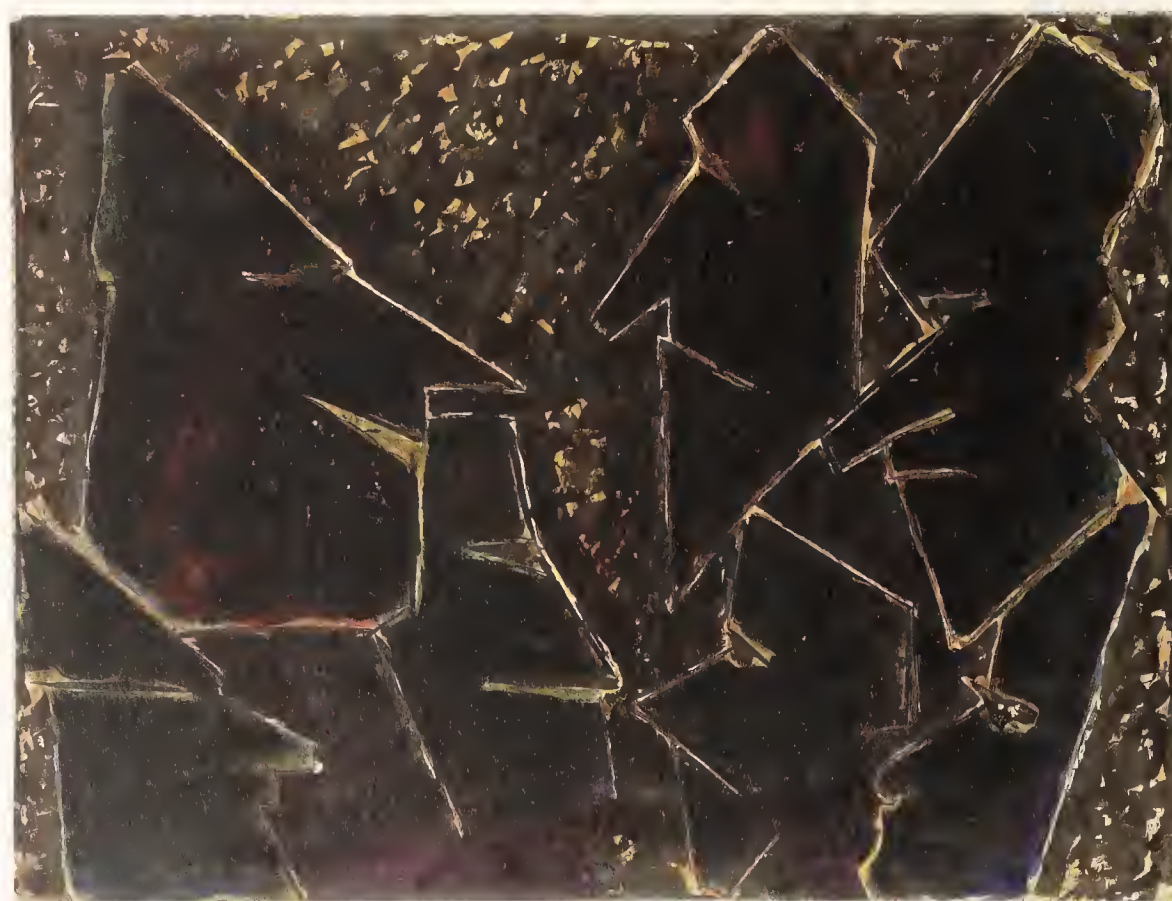


Plate 63  
Ink and watercolour on paper 28.1 x 21.9 cm  
c.1930-31





Top Plate 64  
Coloured ink and poster colour on paper 23.8 x 31.9 cm  
c.1930-31

Bottom Plate 65  
Coloured ink on paper 49.6 x 64.6 cm  
c.1930-31





Plate 66  
Ink and watercolour on paper 27.9 x 21.6 cm  
c.1930-31





Plate 67

Coloured ink on paper 28.1 x 21.8 cm

c.1930-31





Plate 68  
Pastel, coloured ink and watercolour on paper 28 x 21.7 cm  
c.1930-31



Plate 69  
Poster colour on paper 32.9 x 20.5 cm  
c.1930-31





Plate 70  
Coloured ink on paper 31.9 x 13.6 cm  
c.1930-31



Plate 71  
Ink on paper 27.8 x 20.2 cm  
c.1930-31





Plate 72  
Coloured ink and watercolour on paper 28 x 21.8 cm  
c.1930-31





Plate 73

Ink and watercolour on paper 28 x 21.8 cm  
c.1930-31





Plate 74  
Coloured ink on paper 44.5 x 31.9 cm  
c.1930-31



Plate 75  
Coloured ink and poster colour on paper 27.5 x 17.5 cm  
c.1930-31





Plate 76

Ink and Poster colour on paper pasted on board 28 x 21 cm  
c.1930-31





Plate 77  
Poster colour and ink on paper 28 x 21.9 cm  
c.1930-31



Plate 78  
Coloured ink on paper 28 x 21.7 cm  
c.1930-31





Plate 79  
Coloured ink and watercolour on paper 32 x 24.1 cm  
c. 1930-31



Plate 80  
Pen and ink and watercolour on paper 27.9 x 21.6 cm  
c. 1930-31





Plate 81  
Ink on paper 23 x 17.7 cm  
c.1930-31





Plate 82

Coloured ink on paper 22.3 x 20.5 cm

c.1930-31





Plate 83  
Ink on paper 22.7 x 17.3 cm  
c.1930-31





Plate 84  
Ink on paper 26.7 x 20 cm  
c.1930-31





Plate 85  
Ink and watercolour on paper 23 x 17.8 cm  
c.1930-31



Plate 86  
Coloured ink on paper 22.7 x 15 cm  
c.1930-31





Plate 87  
Ink on paper 25.7 x 18.1 cm  
c.1930-31



Plate 88  
Ink wash over pen and crayon on paper 28 x 21.7 cm  
c.1930-31





Plate 89  
Brush drawing with ink wash 28 x 22 cm  
c.1930-31





Plate 90

Coloured ink and opaque watercolour on paper 29 x 21.8 cm

c.1930-31



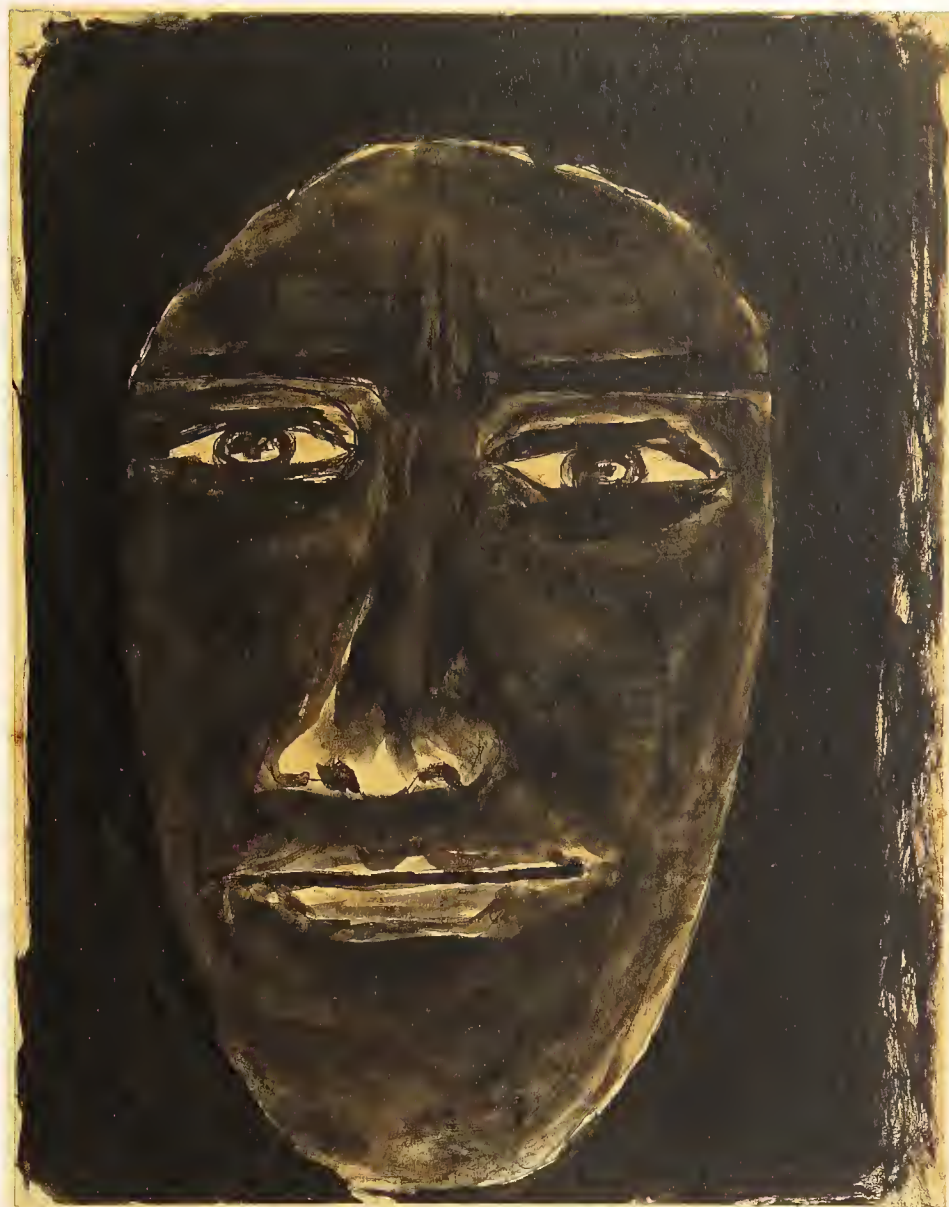


Plate 91  
Coloured ink on paper 28 x 21.8 cm  
c.1930-31



Plate 92  
Ink and watercolour on paper 28.1 x 21.9 cm  
c.1930-31





Plate 93  
Coloured ink on paper 27 x 19.5 cm  
c.1930-31





Plate 94  
Coloured ink and watercolour on paper 21.4 x 33.5 cm  
c.1930-31





Plate 95

Coloured ink and watercolour on paper 33.5 x 25.2 cm

c.1931-32





Plate 96  
Ink and watercolour wash on paper 29.4 x 21.1 cm  
1932





Plate 97

Coloured ink and watercolour on paper 28 x 21.9 cm  
c.1932





Plate 98  
Coloured ink on paper 35.9 x 25.3 cm  
c.1932





Plate 99

Coloured ink and poster colour on paper 29.2 x 22.8 cm  
c.1932





Plate 100  
Coloured ink and poster colour on paper 28.3 x 21.5 cm  
c.1932-33



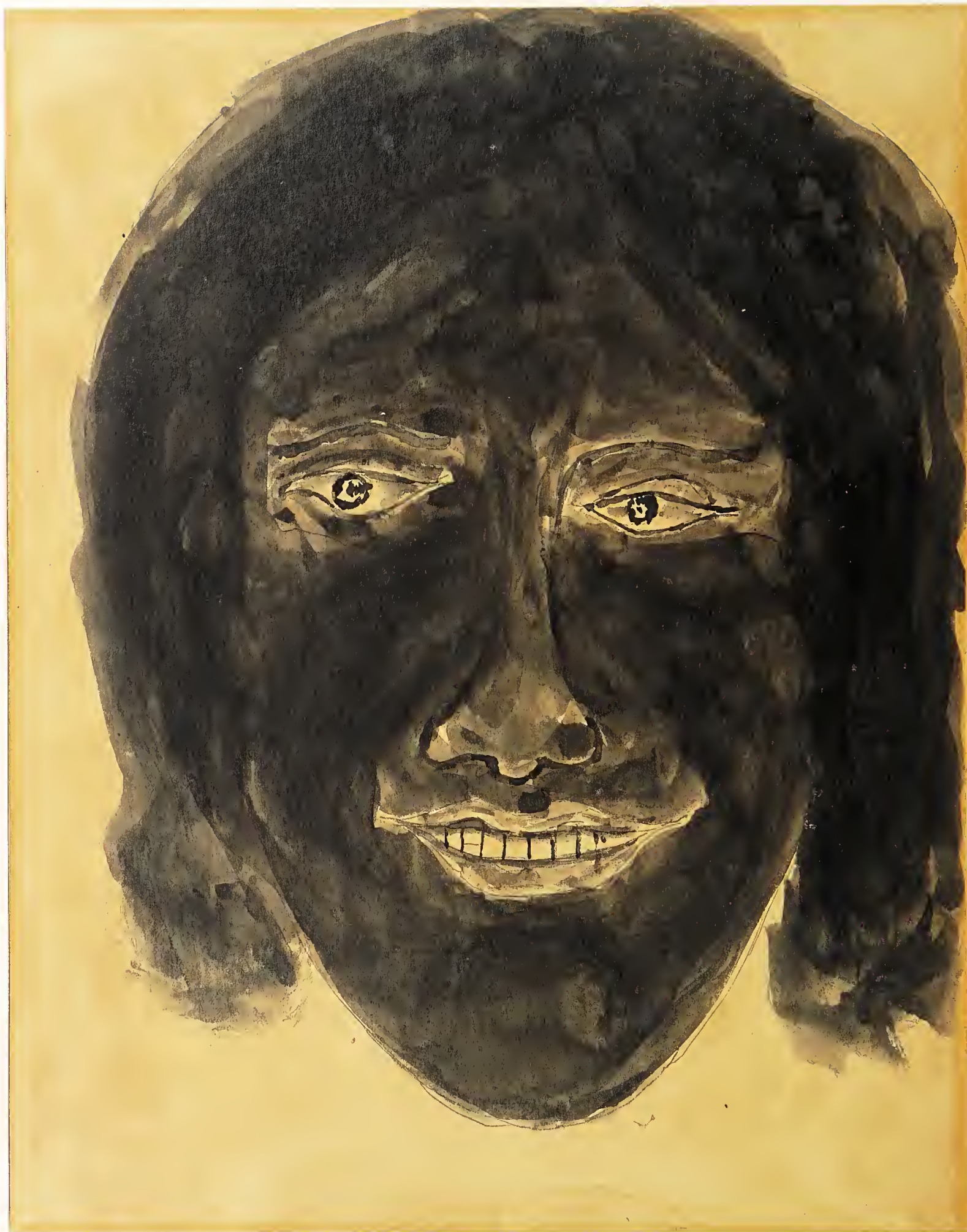


Plate 101

Ink on paper 28 x 21.7 cm

c.1933





Plate 102  
Ink on paper 33.5 x 21.4 cm  
c.1933

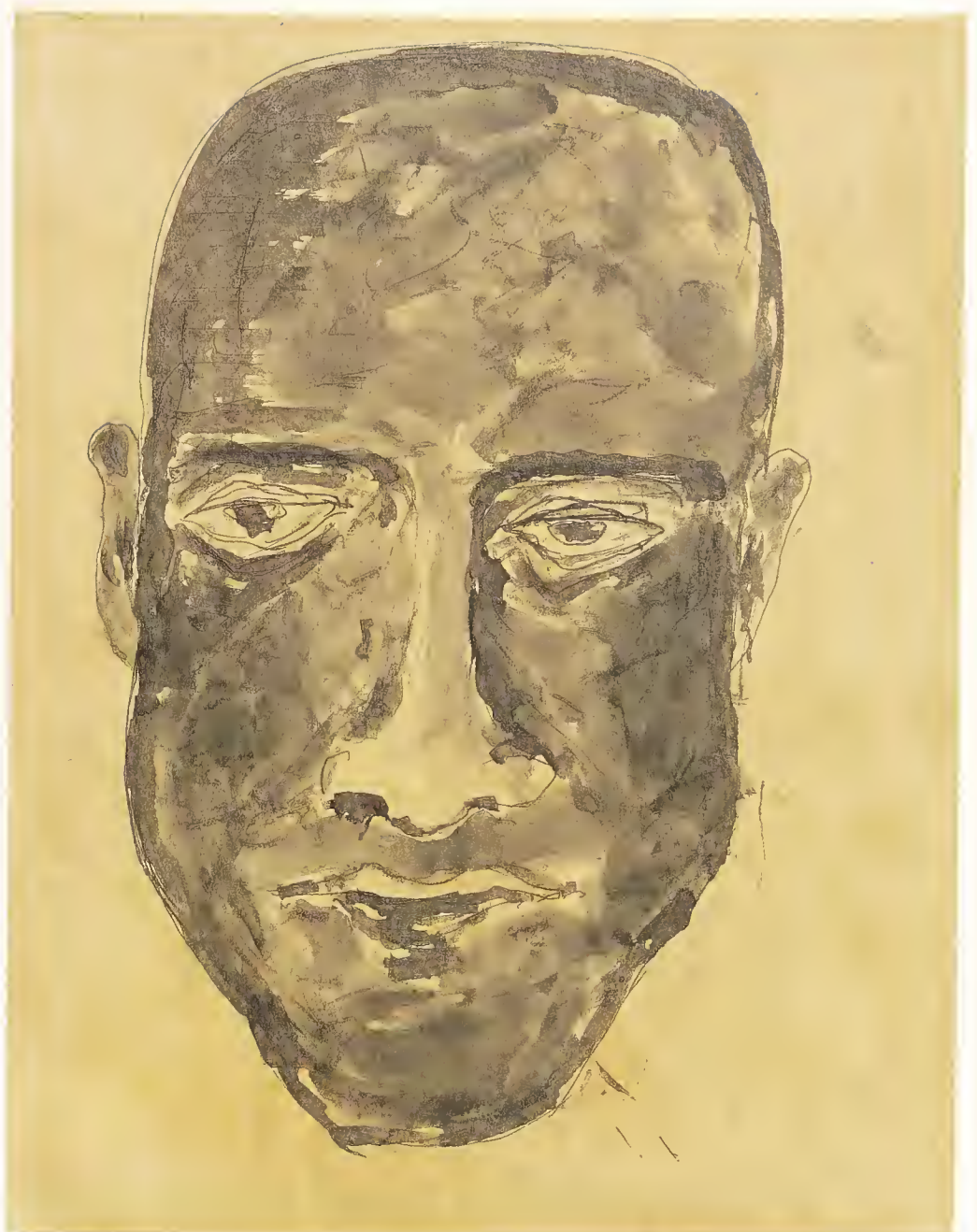


Plate 103  
Ink on paper 28 x 21.8 cm  
c.1933-34





Plate 104

Coloured ink on cover of notebook 33 x 21 cm  
c.1933-34





Plate 105  
Coloured ink on paper 24.3 x 17 cm  
c.1933-34

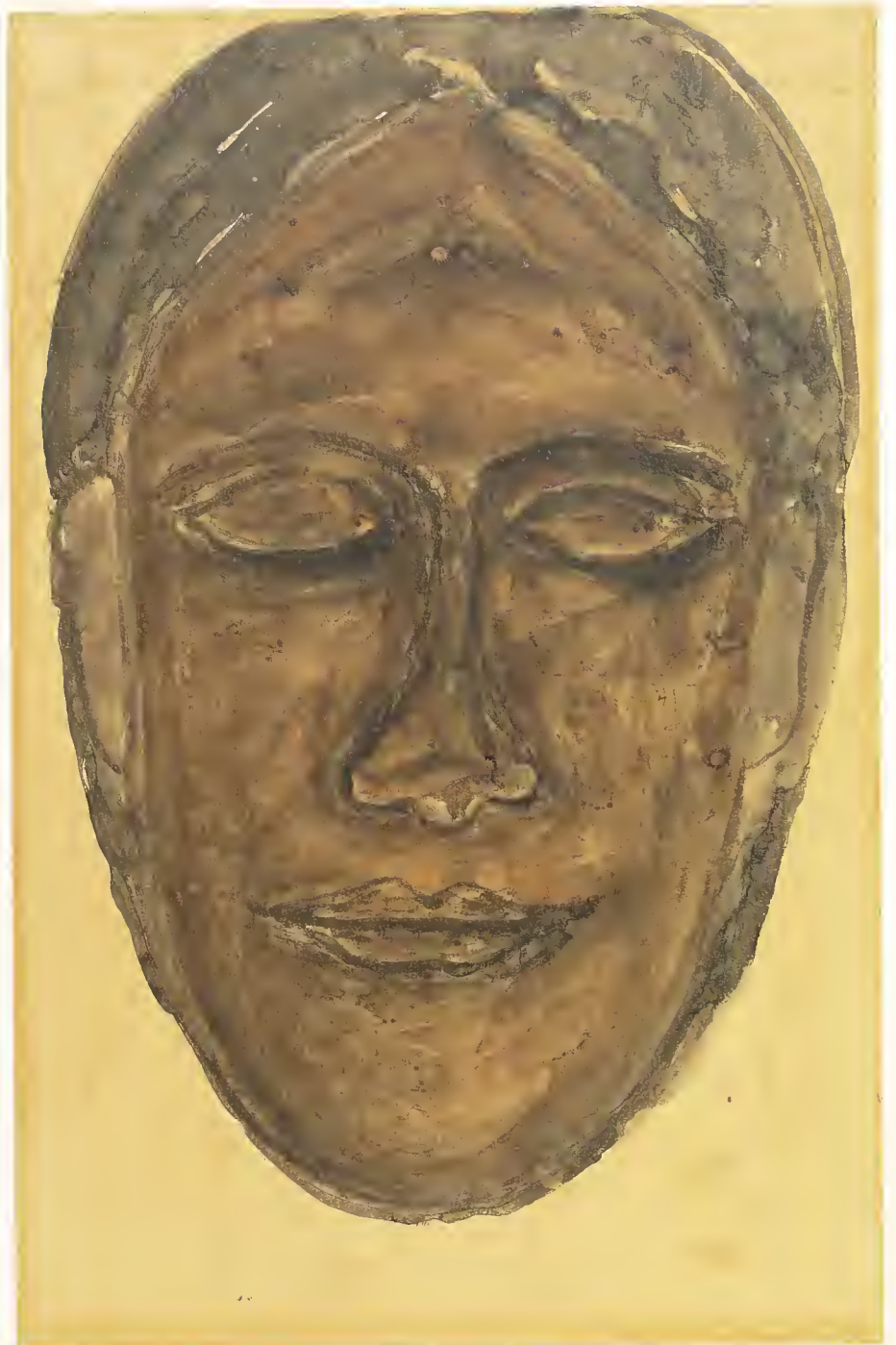


Plate 106  
Coloured ink on paper 33.5 x 21.3 cm  
c.1933-34



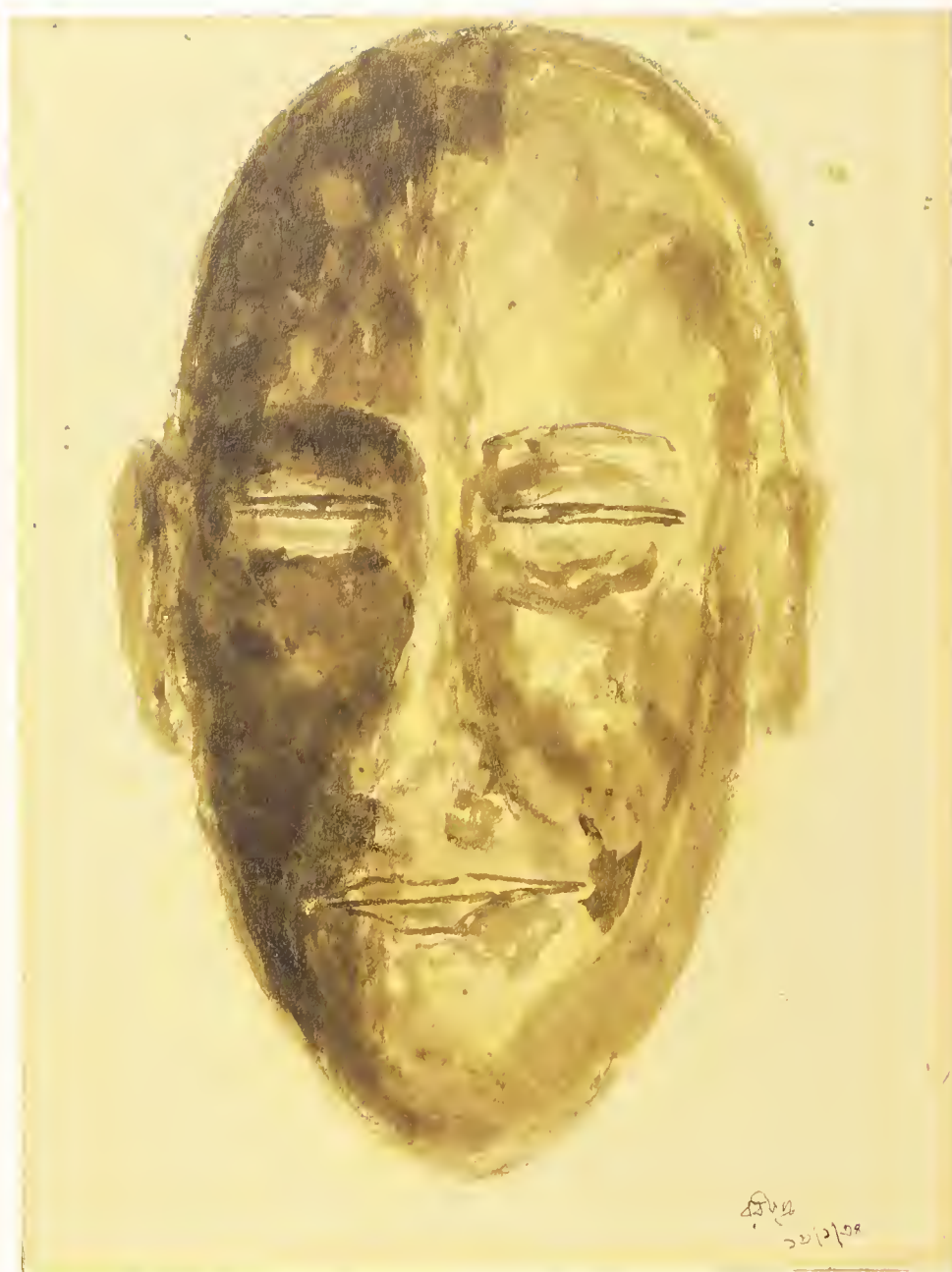


Plate 107  
Watercolour on paper 30.8 x 30 cm  
1934



Plate 108  
Coloured ink on paper 24 x 17.3 cm  
1934





Plate 109  
Poster colour on paper 27.8 x 21.3 cm  
1934





Top Plate 110  
Pen and ink with ink wash on paper 25.5 x 35.6 cm  
1934



Bottom Plate 111  
Pastel and coloured ink on paper 22.8 x 28.3 cm  
1934





Plate 112  
Poster colour on paper 26 x 18.1 cm  
c.1934-35



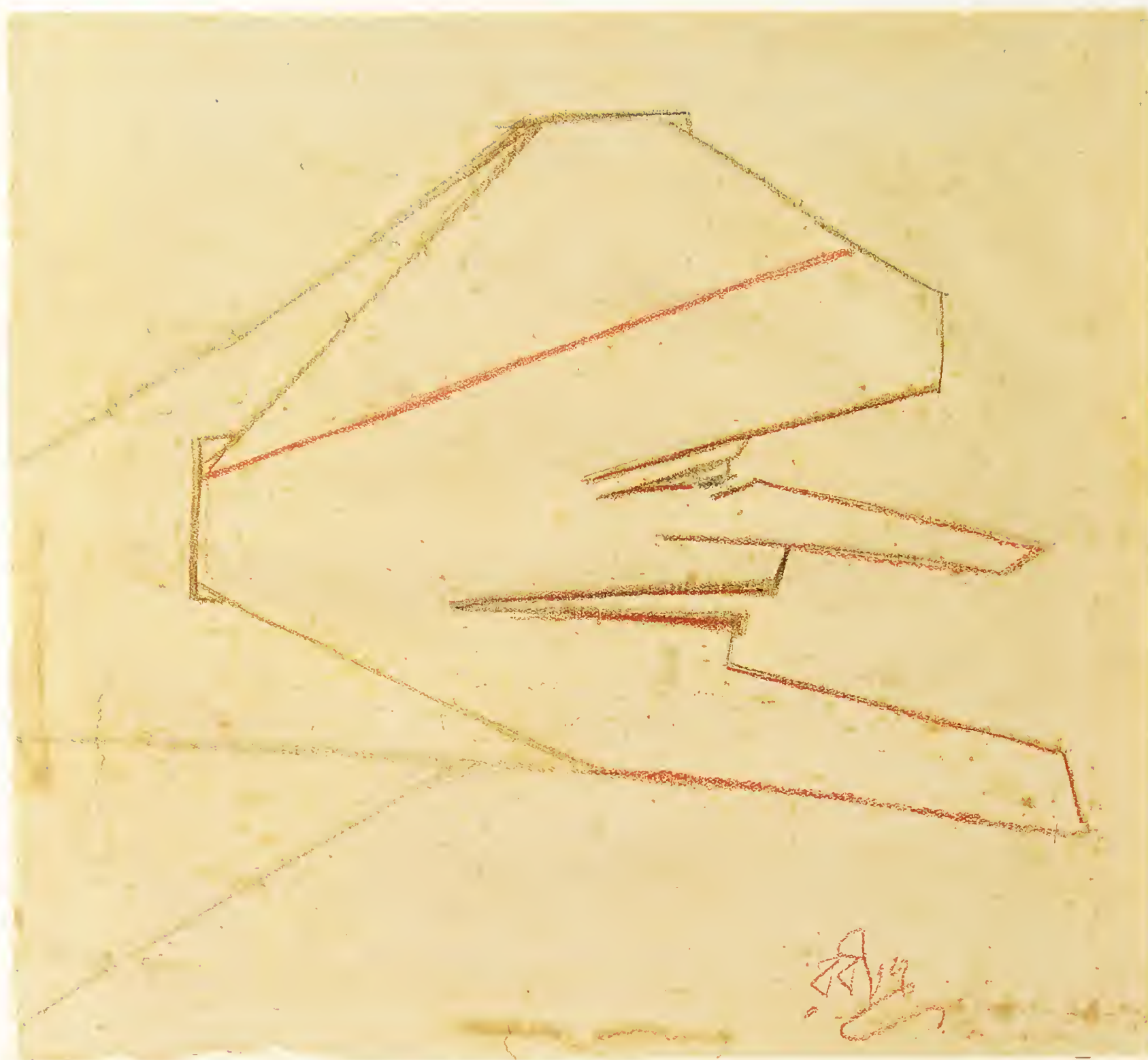


Plate 113  
Pastel on paper 20 x 22 cm  
c.1934-35





Plate 114  
 Watercolour on paper 29.1 x 22.7 cm  
 1935



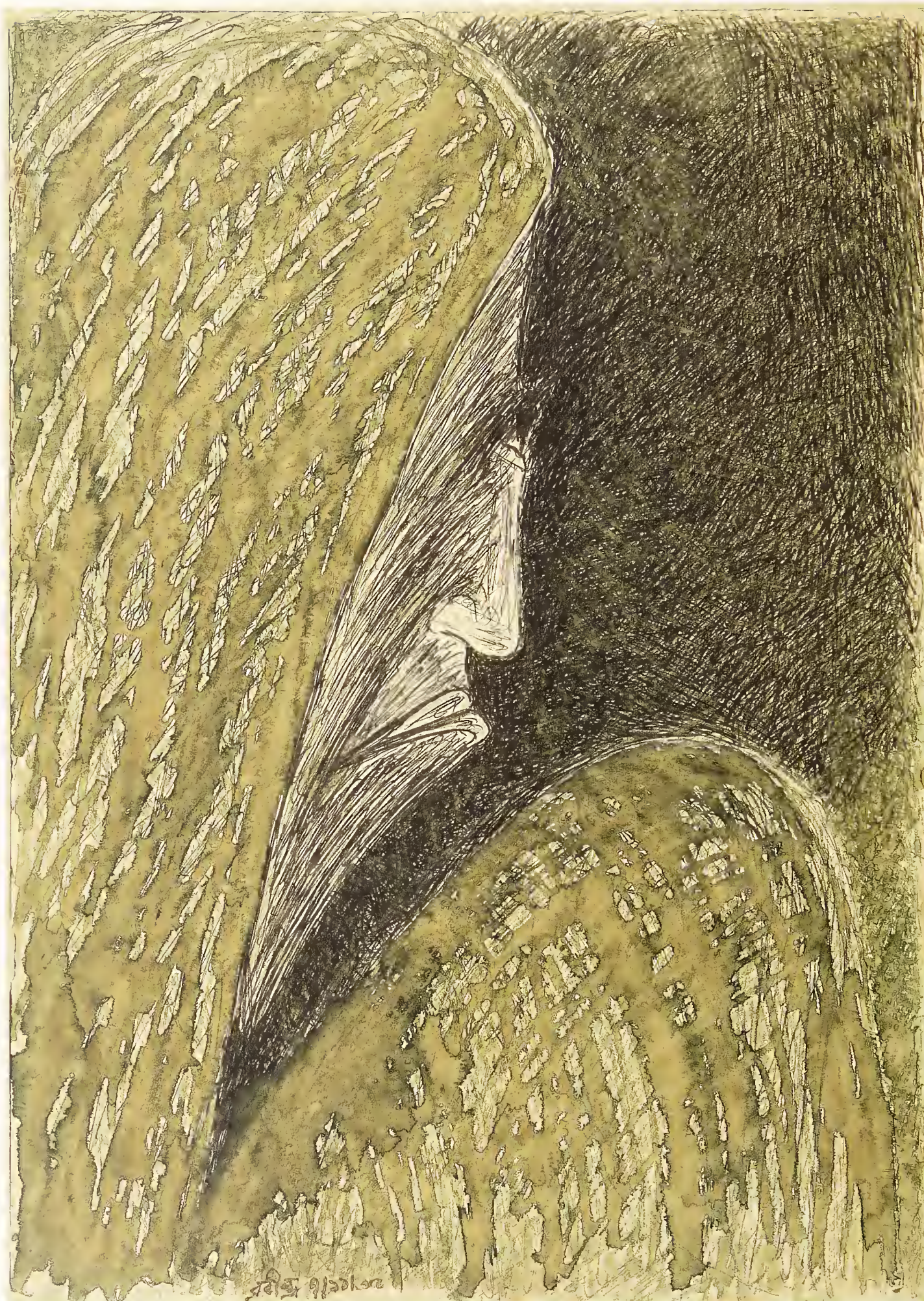
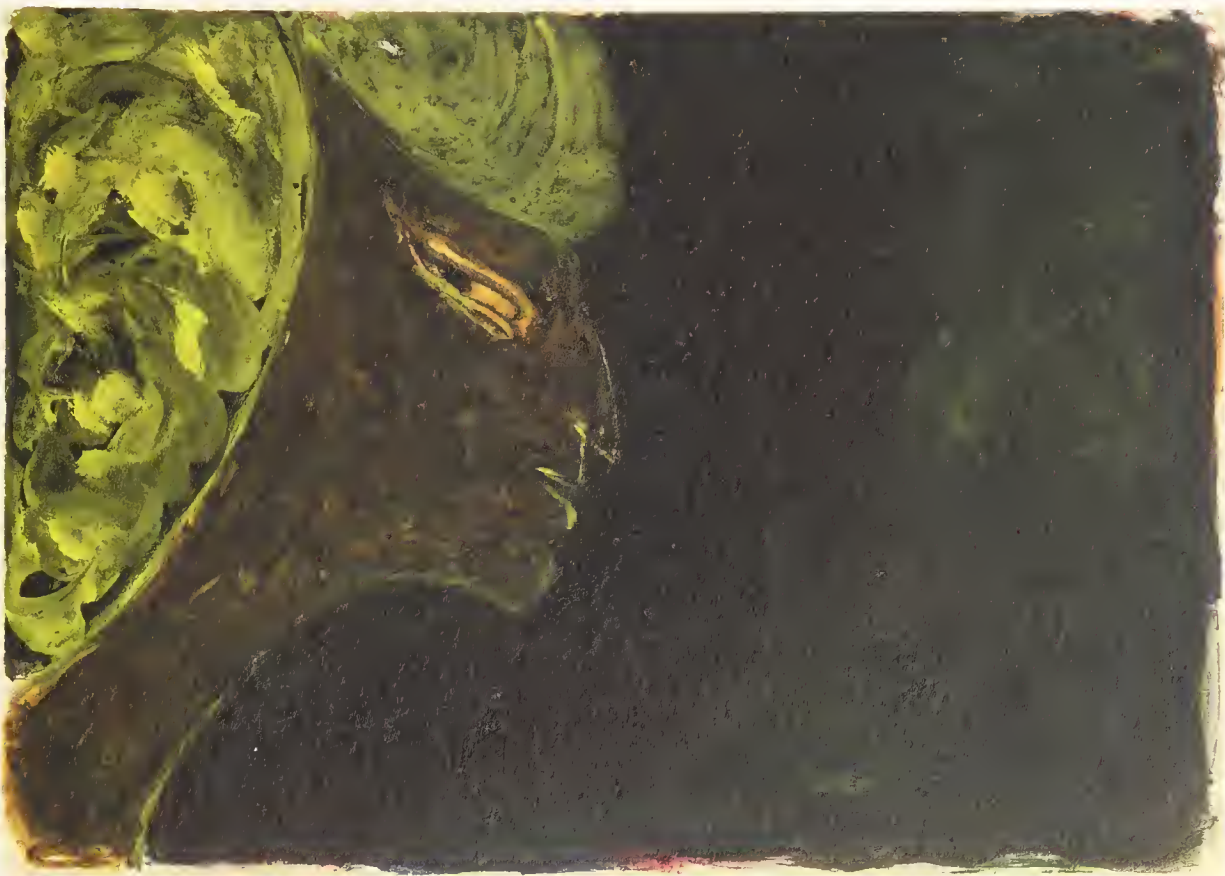


Plate 115  
Pen and coloured ink on paper 35.4 x 25.7 cm  
1935





Top Plate 116  
Pen and ink with wash 25.3 x 35.5 cm  
1935



Bottom Plate 117  
Coloured ink and poster colour on paper 17.9 x 25.4 cm  
c.1935-36





Plate 118

Coloured ink and poster colour on paper 25.5 x 17.8 cm

c.1935-36





Plate 119  
Watercolour on paper 23 x 17.8 cm  
c.1935-36



Plate 120  
Ink on paper 42 x 34.1 cm  
c.1935-36





Top Plate 121  
Coloured ink on brown paper 25.2 x 43.4 cm  
1936

Bottom Plate 122  
Pastel on paper 30.5 x 38 cm  
c.1936-37





Plate 123  
Coloured ink and watercolour on paper 29 x 21.7 cm  
1936



Plate 124  
Coloured ink on paper 28.8 x 21.8 cm  
1936





Plate 125  
Coloured ink on paper 28.8 x 21.7 cm  
1936



Plate 126  
Crayon and coloured ink on paper 28.5 x 21.5 cm  
1936





Plate 127  
Coloured ink and poster colour on paper 22.7 x 17.3 cm  
1937



Plate 128  
Coloured ink and poster colour on paper 42.1 x 33.6 cm  
1937



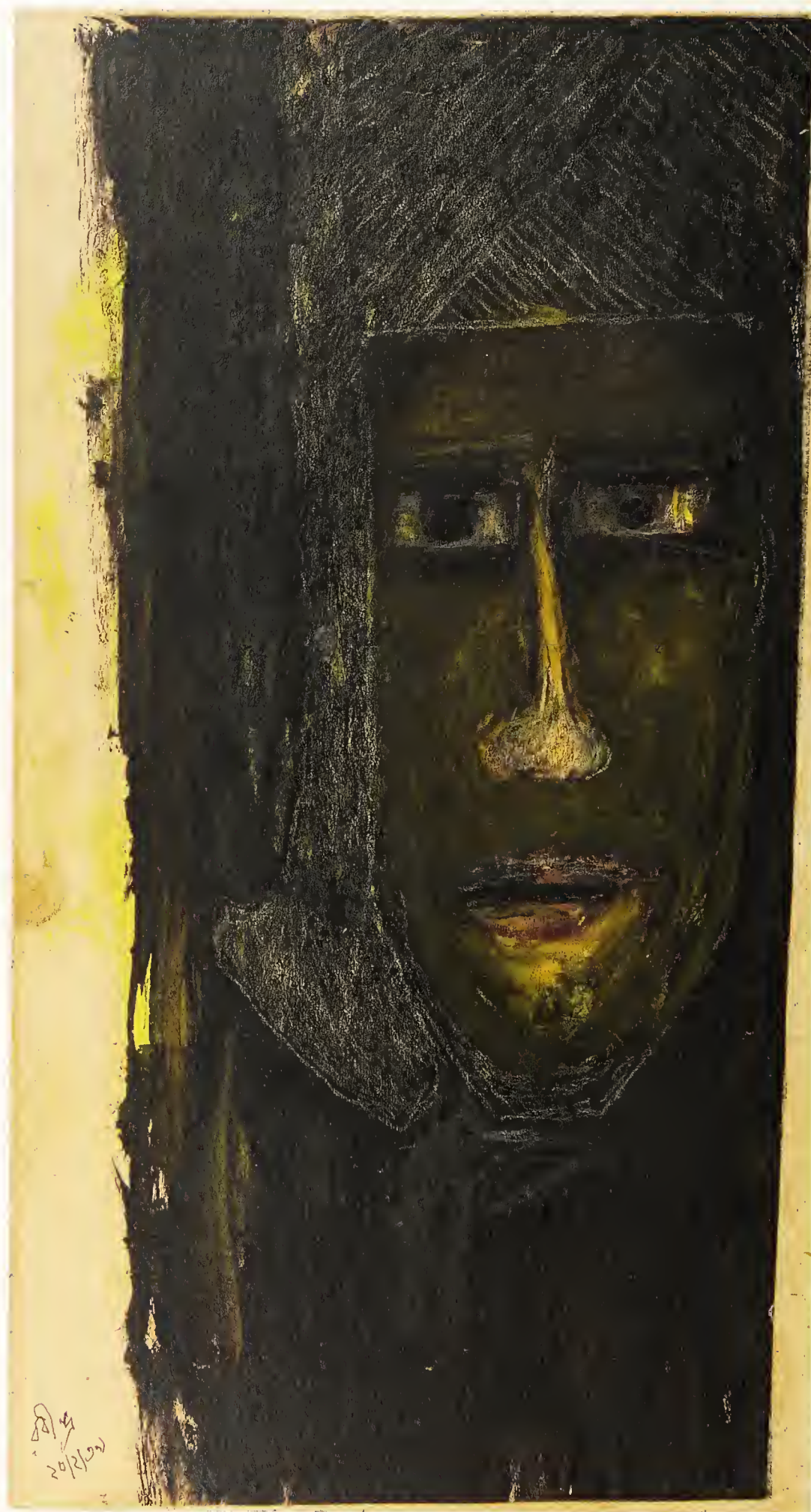


Plate 129  
Poster colour and pastel on paper 32.8 x 17.7 cm  
1939





Plate 130  
Pastel on paper 29.8 x 23.1 cm  
1939



Plate 131  
Watercolour on paper 42.4 x 24.2 cm  
1939





Plate 132  
Coloured ink and watercolour on paper 34.8 x 22.2 cm  
1939





Plate 133  
Coloured ink and poster colour on paper 34.4 x 20.7 cm  
1939



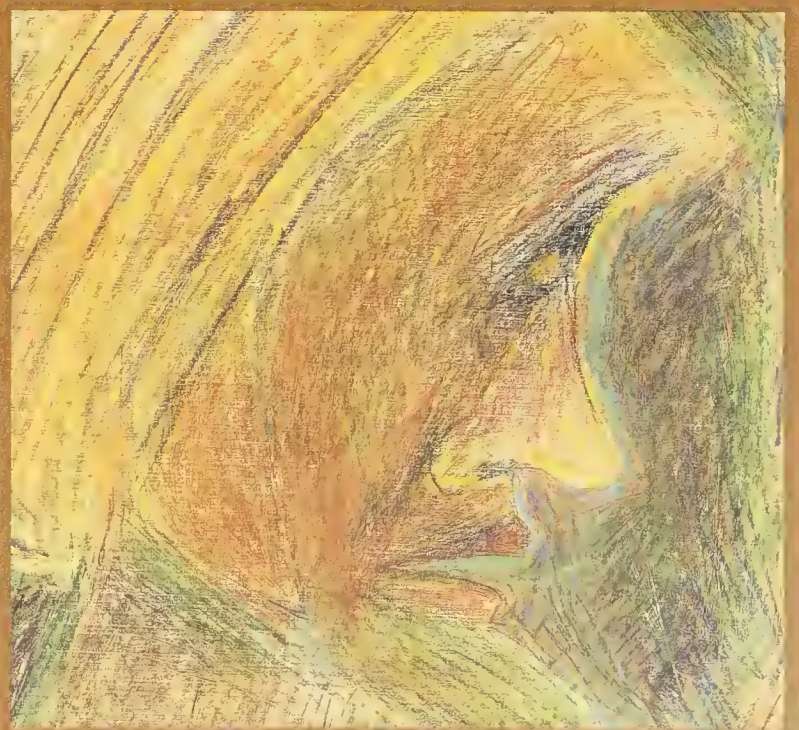
Plate 134  
Coloured ink on paper 29.6 x 22 cm  
1940







Portraits  
Characters





## Portraits | Characters

Since Rabindranath employed the human face to represent social types or render the varied characters of people, a strict or clean separation between masks and portraits is difficult in his oeuvre. A certain amount of arbitrariness is bound to creep into any attempt to do so, and the present effort is no exception. However there exists a conceptual differentiation between them, which cannot be erased by such overlaps. If masks are symbolic or ideal images, and representations of physical or social types, portraits are essentially about individual identities.

Thus an interest in a person as an individual was essential for the emergence of portraiture as a genre. While the first masks date back to Neolithic times, the first portrait is attributed to the reign of Akhenaton in the fourteenth century B.C.; and Greek empiricism and representational realism paved the way for the emergence of the portrait in Europe. The subsequent ebb and flow in the practice of portraiture show us that its growth and decline as a genre depended a good deal upon the social acceptance and neglect of empiricism and individualism. And when the two came together in a big way during

the Renaissance it gave a great impetus to portraiture. In societies where empiricism and individuality took time to emerge or to converge, portrait painting began much later. In China the first portraits can be dated to the tenth century. In India it began to flourish only during the Mughal period. Through all these periods the individuality of the subject was not considered separate from the person's social standing; and thus portraits were representations of an individual's likeness and social status.

The Romantic and the modern period mark a shift from this. The Romantics, the Impressionists and the Post-Impressionists painted portraits of friends and people they knew intimately, but often with little or no social standing. They were anticipated by exceptional artists like Rembrandt and Velázquez. But the few works in which they did so were seen during their time more as exceptions that proved the rule, rather than the beginnings of a radical shift. But with the Romantics and the modernists not only the psychological individuality of the subject, but also the subjectivity of the painter began to play a role in portraiture. With this portraits became one individual's image of another.



The development of photography gave the artist further impetus to move from likeness to interpretation, and from representation to expression. This led portraiture back, as it were, to the mask; and the artists to dissect, rip up or re-configure the face to reveal what they considered more real than likeness.

The convergence of the mask and the portrait in modern art is most conspicuously and charmingly demonstrated by Amedeo Modigliani; his style and oeuvre in fact revolve around the attempt to give the malleable and constantly changing face the formal permanence of the mask without losing on the individuality of his subjects. But in a less demonstrative way this is what portraits in general do; they oscillate between the image and the subject, between the artist's conceits and his living subject, and this happens whether a portrait is titled an *Arrangement in Grey and Black* (Whistler) or *Girl with a Red Hat* (Vermeer) or simply *Pope Innocent X* (Velásquez). A portrait is not a person, but a person's image. All of us may look for likeness in the portrait of persons we know; but in the thousands of portraits we encounter in museums we look for a sense of individuality, and artists from

Michelangelo to Picasso have never failed in reminding their critics and models, when they complained about a deficit in likeness in their portraits, that with the passage of time it will not be the likeness but the ring of individuality that will ensure the authenticity of their portraits.

More than actual likeness, it is this sense of encountering an individual that we look for in a portrait. The Fayum portraits which are bound to each other by a family resemblance drive home this lesson. In most of them we notice a gaze that does not belong to a mask; they remind us that while the mask is a countenance to be looked at, a portrait is an exchange of gazes; it meets us like an individual. A large number of Rabindranath's paintings of the human face can be called portraits in this sense. We do not know how many of them were actual portraits, but they exude a sense of individuality.

Among his early faces that may be considered portraits is the image of a veiled woman that can be dated to 1930. Variations on this motif crops up again and again in his work at least until 1936. No other image held his attention for so long. Noticing



certain recurrent features in several of these paintings, Nandalal is supposed to have asked Rabindranath about it; and he is reported to have said: 'The eyes of Notun Bouthan [Kadambari Devi, wife of his brother Jyotirindranath] are inscribed in my mind in such a manner that often when I sit to paint human faces her two eyes begin to flicker before mine—I could not forget them. So in the paintings too perhaps the shadows of her eyes fall.'<sup>1</sup> This has led some viewers to see a long shadow of Kadambari Devi's features across all his portraits. But one look at a cross section of his faces should be enough to see that they are very varied and that his repertoire consists of men and women, old and young, happy and sad, and of all types and classes; and that even his veiled women are not all the same. In some the eyes are open and placid, in others they are downcast or intractable, it is not their individual faces but the collective impression they make that invokes the dreamy, melancholic and sensitive woman that Kadambari was supposed to have been. But the larger picture his oeuvre of faces paints is more diverse and complex.

Anyone looking at Rabindranath's representations of the human face would realize that he was a keen observer of the variety in appearance and expression the human face offers. Even if we cannot be sure about how many of his portraits were actually likenesses, we can be certain that he noticed character traits of the people he came across and sometimes associated a certain style with such a group or place. The faces he painted in Moscow in 1930, in Adyar in 1934, and in Lahore in 1935 form stylistically identifiable groups. This might also be true of other faces or portraits; style could well be a part of his response to the subject he represented, an expressive aspect rather than

a temporal aspect of his art. Such use of style can also be noticed in other modern artists. Van Gogh for instance in his letters about the various portraits he is painting, touches upon the different formal devices he employs in the portrait of a poet, a peasant and a postman. Further, compared to the masks, there is in his portraits a greater attempt to suggest details by tapping the sensuality of the pictorial marks more fully and to indicate that the head even while painted in isolation actually sits on a body.

A number of self-portraits he did during the mid-30s help us understand his approach to portraiture. Rabindranath was never happy with straightforward portraits and in fact he was happy when artists took liberties with his appearance. At one level this reflected a modernist taste, but at another level it reflected the deeper psychological need of a creative person who was always in search of his self, and always trying to expand it. He began his Reminiscences by claiming that it was not history or a faithful copy of happenings but pictures left on the canvas of memories in which the big might have been rendered small and the small big and what belonged to the fore might have got relegated to the background and vice versa. His self-portraits are similarly reconstituted images and truly revealing.

Unravelling the other and unravelling the self are different propositions. This makes self-portraits different from portraits in general. When an artist portrays someone else the exterior is clearer to him and it is the inner persona of the model that he speculates about. When he portrays himself the inner person comes unbidden but he has to know his exterior indirectly through mirror or photograph. For an artist whose life's quest was to discover the self shorn of its trappings, with the inner self ever shifting and the



outer shell proving constantly inadequate, this could lead to tantalizing predicaments. The role-play we find in the self-portraits of Rembrandt and Picasso is a reflection of this effort to trap one's shifting self. This is also what we see in Rabindranath's self-portraits; the inner wrestling with his myriad self, which ran beneath the tranquility of the surface, is unravelled most clearly in his many selfportraits.

In one of these he paints himself as a dark phallic head, a real rock of a face topped by a dark halo of hair which, considering that it was painted on the first of *Asharh*, we could also see as an overhanging storm cloud. In another he painted himself as a blazing apparition in yellow and red, as a fiery cascade contained by the deep green of dense woods flanking it. In a third one done in crayons and in near monochrome, the face is frontal and softly modelled and curls upward like dense white smoke making itself visible against the deeply shaded background; in it he appears like a large and gentle spectre watching us. And in a fourth, the earliest of these and dated 1932, painted in ochres and earth-reds, his face appears like the melancholic *khoai* or dry undulated land that surrounded his institution. But the most revealing are a series of twelve transfigurations of a photographic portrait that appeared on the cover of *Visva-Bharati News* published to commemorate his seventythird birthday. Working over the cover image, he made twelve different transfigurations of his face, all different from his outward likeness which the photograph represented, including two that showed him as women, and others that remind us of Shakespearean fools.

Some of his drawings from 1932 have the physical presence of studies done from life. Others, more contemporaneous with his

selfportraits or later, suggest an even greater rootedness in life without seeming to be always drawn from life. These faces, even when peering out of dark backgrounds, are not shrouded in enigma like his veiled figures. In them nothing is withheld; and these faces, whether painted in ink against the white of the paper or seen against dark backgrounds, are imprinted with a wealth of dark experiences. In quite a few of them light is used almost as in photography; and some of the faces so deeply etched with experience remind us of certain photographs of Walker Evans and Paul Strand. In some, such as the 1936 face of a woman in the Rabindra Bhavana collection, (Plate 373) we have the totality of a life packed into a face. This and some of the other faces from this period are faces of experience, faces of men and women scarred by life but not defeated by it.

Professionally untrained as an artist, conventional representational skill was not Rabindranath's strength. He knew it and a nagging doubt persisted. In a conversation with Rani Chanda only a few months before his death, we hear him lament that painting did not come to him with the same ease as music. All the same, looking through the body of painting he has left behind, we notice a growing resourcefulness that included a greater facility to use colour and ink to register both surface and light. But in a number of monochrome works from 1938, light not only models the figures, but also falls across them spatially, weaving them into a pattern of darkness and light—though for the sake of expressive starkness it is not uniformly extended across the scene. And in one or two it comes close to chiaroscuro or modelling by light.

Some of these later faces are also more characters than portraits. As a writer Rabindranath knew characterization was

the writer's equivalent to portraiture; that in writing individuality was better conveyed through implicit characterization rather than an explicit description; and that the description of appearance played only an initial or partial role in it. A character is built up in writing through a palimpsest of gestures, actions and details. In painting it is done through a convergence of intense observation and expression, by bringing outward appearance and inner experience together. The faces in his late paintings recall the rural peasantry and middleclass he first portrayed in his short fiction decades earlier, and when he was painting these pictures they were perhaps in his mind. He definitely refers to them in an interview published in *Forward* in 1935. And like the characters of his stories these late paintings give us a picture of a quasi-rural society in transition through the painted faces of its people.

<sup>1</sup> Cf. Manoranjan Gupta, *Rabindra Chitra-kala*, Saraswati Library, Kolkata 1949, p. 2.





Plate 135  
Coloured ink on paper 28.9 x 22 cm  
c.1928-29





Plate 136  
Ink on paper 27.9 x 21.8 cm  
1929





Plate 137  
Coloured ink on paper 24 x 16.2 cm  
c.1929



Plate 138  
Ink on paper 28 x 21.8 cm  
c.1929-30





Plate 139  
Coloured ink and pastel on paper 30.4 x 21.9 cm  
c.1929-30





Top Plate 140  
Brush and ink on paper 9.9 x 13.6 cm  
c.1929-30

Bottom Plate 141  
Coloured ink on paper 49.9 x 64.3 cm  
c.1929-30





Plate 142  
Coloured ink and pastel on paper 49.9 x 64.8 cm  
c.1929-30





Plate 143  
Coloured ink on paper 35.4 x 30.3 cm  
c.1929-30





Plate 144  
 Coloured ink on paper 35.3 x 30.3 cm  
 c.1929-30





Plate 145  
Ink and opaque white on paper 20.5 x 10.9 cm  
c.1929-30





Plate 146  
Coloured ink on paper 64.5 x 41 cm  
c.1929-30





Plate 147  
Coloured ink on paper 28 x 21.7 cm  
c.1929-30



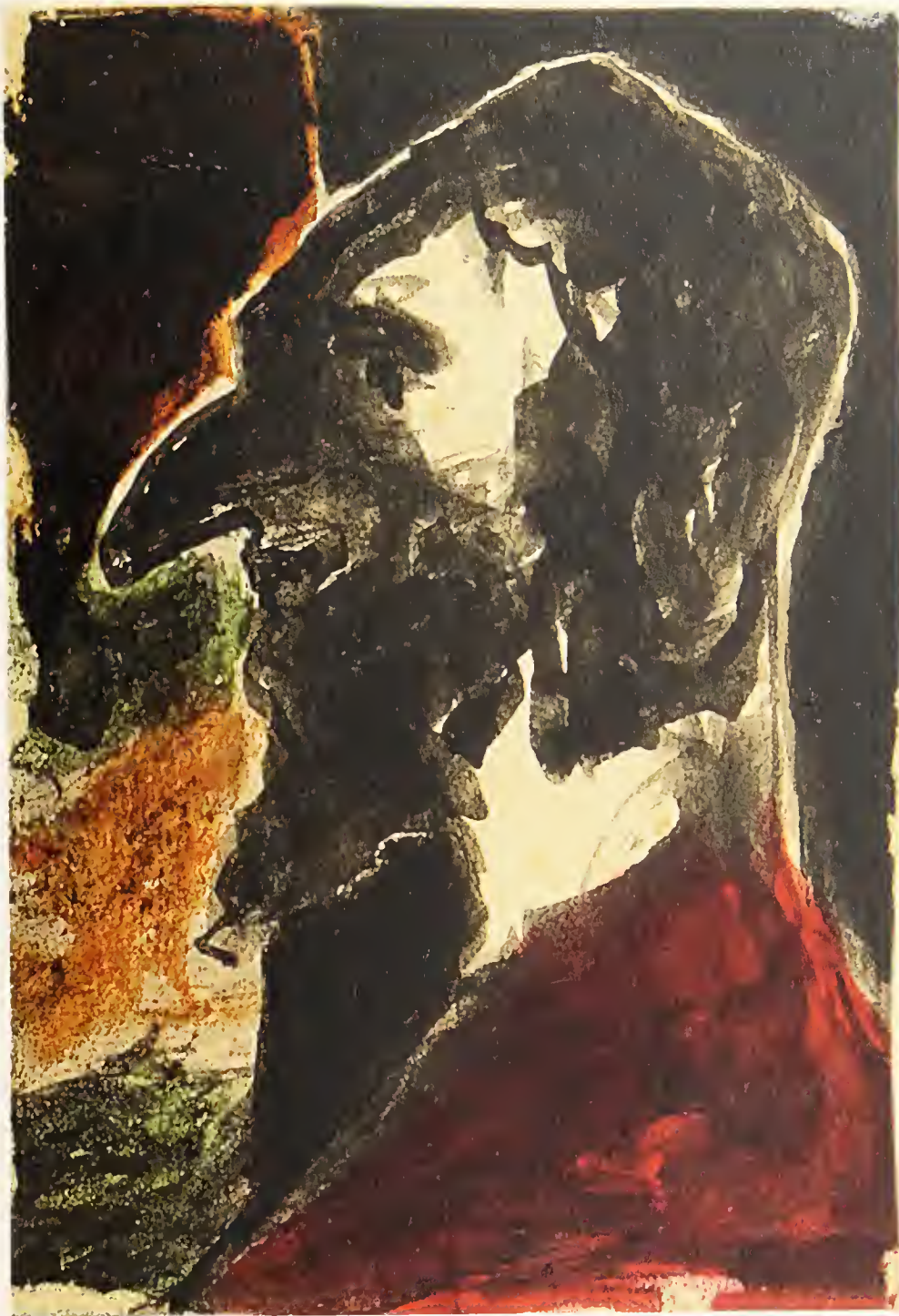


Plate 148  
Coloured ink on paper 10.8 x 7.6 cm  
c.1929-30



Plate 149  
Coloured ink on paper 46 x 28.1 cm  
c.1929-30





Plate 150  
Ink on paper 38.2 x 38.1 cm  
1930





Plate 151  
Ink and watercolour on paper 22.9 x 31 cm  
1930





Plate 152  
Coloured ink and watercolour on paper 28.9 x 22.9 cm  
1930



Plate 153  
Coloured ink and pastel on paper 62.8 x 47.5 cm  
c.1930





Plate 154  
Coloured ink on paper 27.9 x 21.9 cm  
c.1930





Plate 155  
Coloured ink on paper 53 x 50.8 cm  
c.1930



Plate 156  
Coloured ink on paper 27.7 x 21.7 cm  
c.1930





Plate 157  
Coloured ink and pastel on paper 62.5 x 48.1 cm  
c.1930





Plate 158  
Coloured ink on paper 31 x 23 cm  
1930



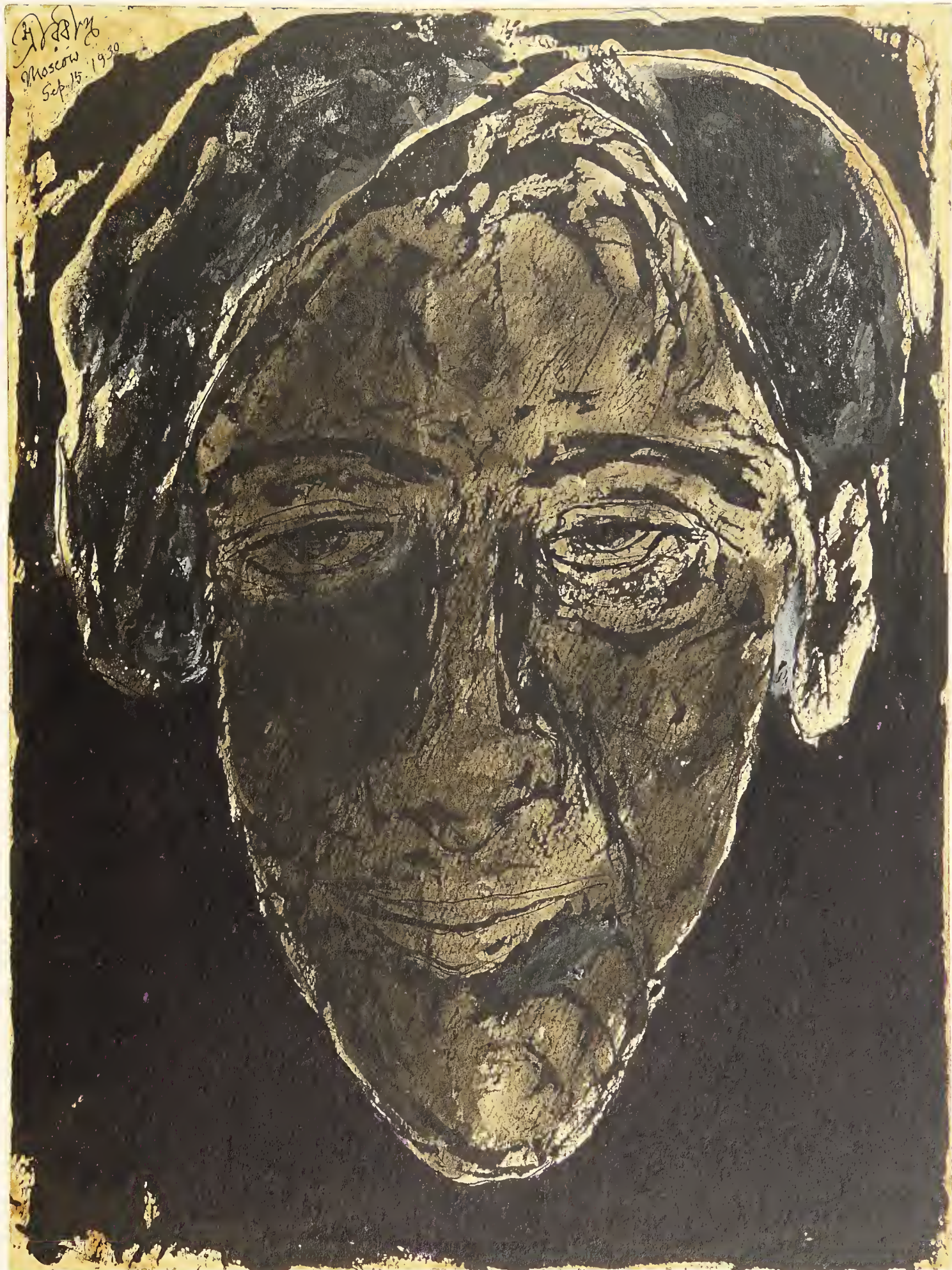


Plate 159  
Coloured ink and watercolour on paper 30.9 x 23 cm  
1930



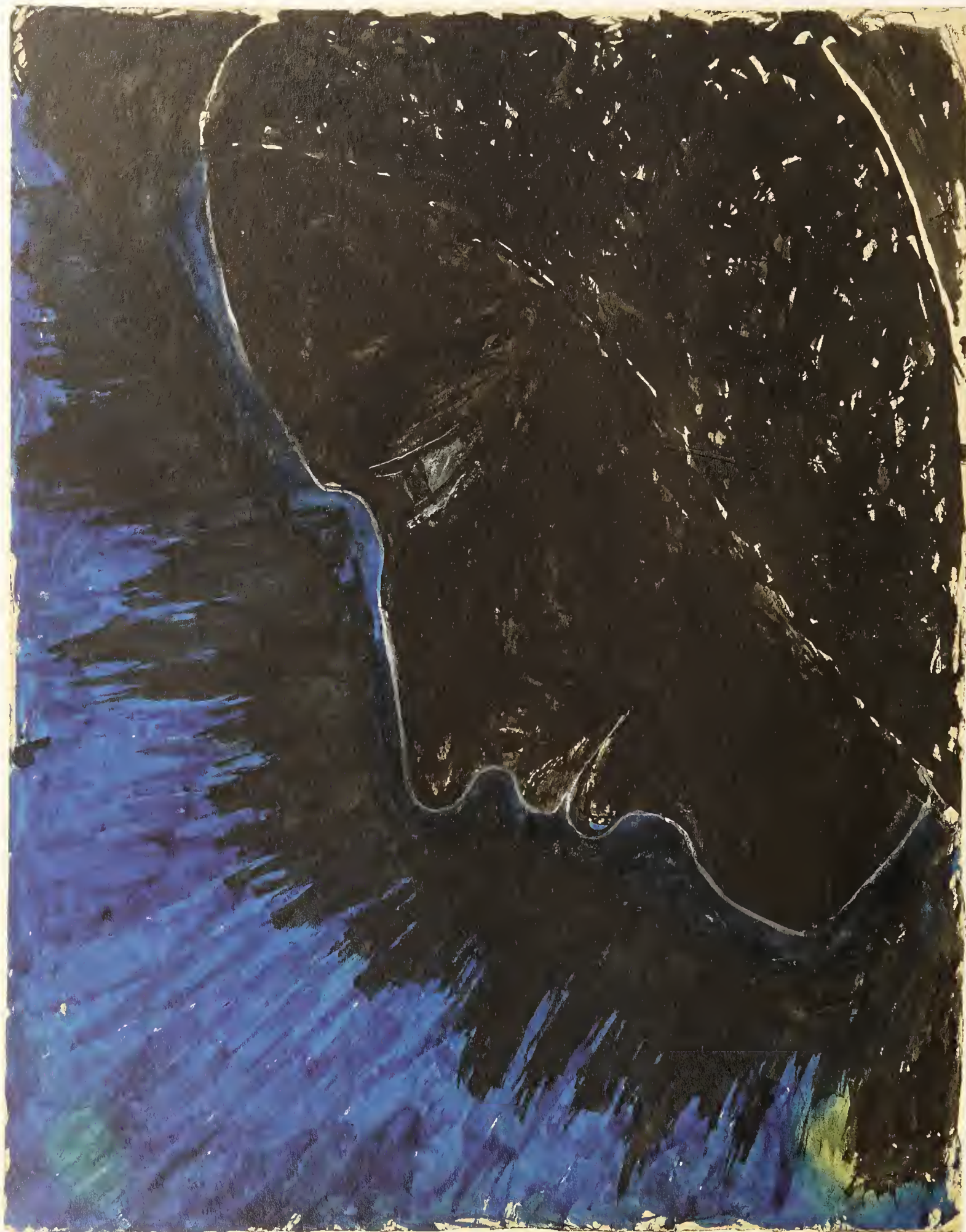


Plate 160  
Coloured ink and opaque white on paper 48.7 x 37.9 cm  
1930





Plate 161  
Coloured ink and watercolour on paper 31 x 14.9 cm  
1930



Plate 162  
Coloured ink on paper 74.8 x 35.2 cm  
c.1930





Plate 163  
Coloured ink on paper 49 x 38 cm  
1930



Plate 164  
Pastel and coloured ink on paper 52.2 x 33 cm (maximum measurements)  
1930





Plate 165  
Coloured ink and watercolour on paper 33.8 x 21.4 cm  
c.1930-31



Plate 166  
Ink on paper 36.5 x 21.4 cm  
c.1930-31





Plate 167

Ink and watercolour on paper 27.9 x 21.7 cm  
c.1930-31





Plate 168  
Coloured ink on paper 37.9 x 23.1 cm  
c.1930-31





Plate 169  
Coloured ink on paper 36.9 x 24.3 cm  
c.1930-31



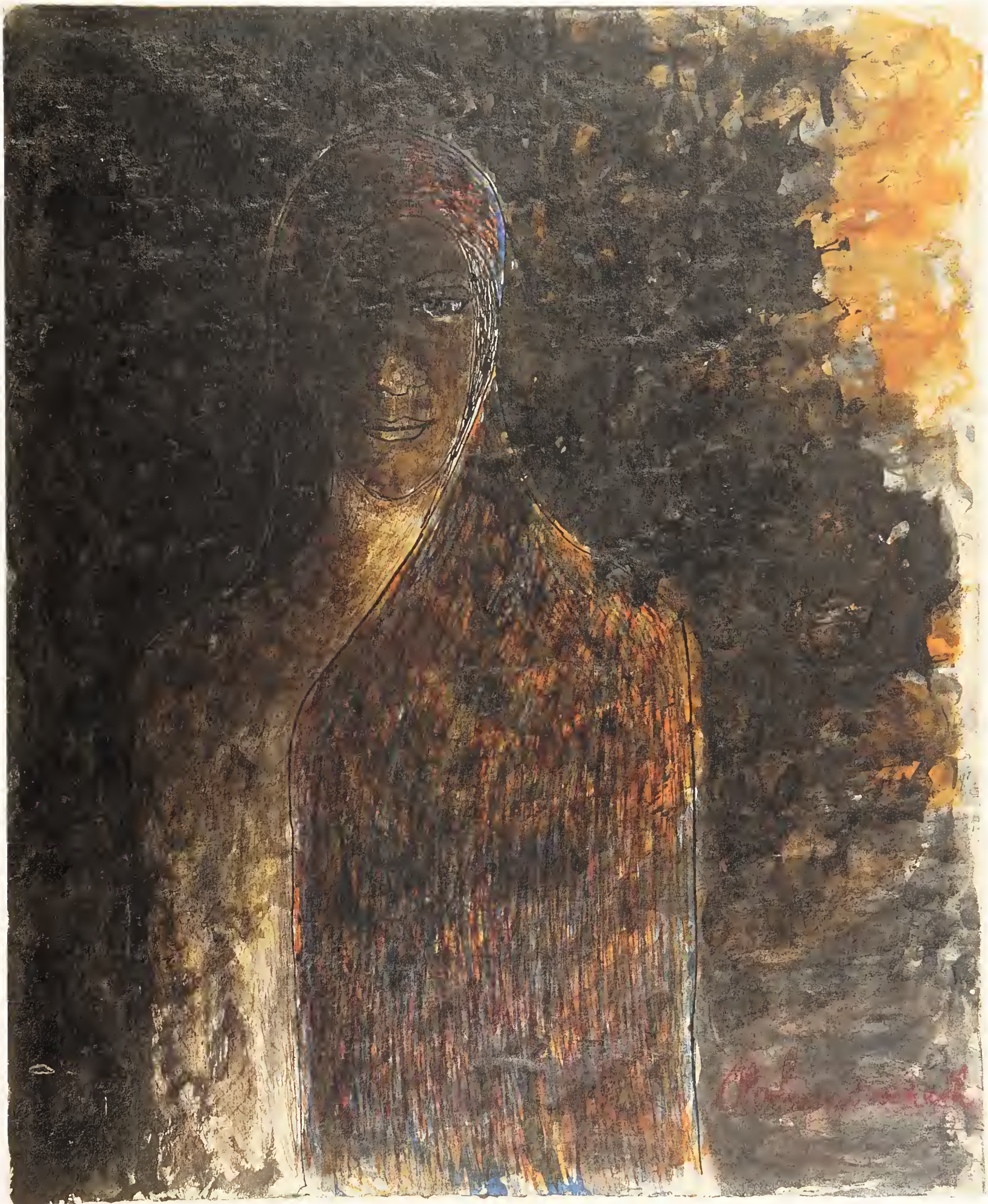


Plate 170  
Coloured ink on paper 28.3 x 22.6 cm  
c.1930-31





Plate 171  
Coloured ink on paper 22.8 x 28.4 cm  
c.1930-31





Plate 172  
Coloured ink and watercolour on paper 28.7 x 21.3 cm  
c.1930-31



Plate 173  
Ink on paper 28.1 x 22 cm  
c.1930-31





Plate 174  
Ink on paper 48 x 36.5 cm  
c.1930-31





Plate 175  
Ink on paper 32.5 x 21 cm  
c.1930-31



Plate 176  
Coloured ink on paper 33.3 x 21.5 cm  
c.1930-31





Plate 177  
Coloured ink on paper 27 x 20.3 cm  
c.1930-31





Plate 178  
Coloured ink on paper 25.5 x 35.7 cm  
c.1930-31





Plate 179  
Ink with touches of coloured ink on paper 25.5 x 18 cm  
c 1930-31





Plate 180  
Pen and ink on paper 23.1 x 14.2 cm  
c.1930-31





Plate 181  
Pen and ink and wash on paper 35.2 x 22 cm  
c.1930-31





Plate 182  
Coloured ink on paper 21.8 x 13.7 cm  
c.1930-31



Plate 183  
Coloured ink on paper 22.7 x 16.1 cm  
c.1930-31





Plate 184

Coloured ink on paper 27.9 x 21.8 cm

c.1930-31





Plate 185

Coloured ink and watercolour on paper 28.3 x 21.6 cm  
c.1930-31





Plate 186  
Coloured ink and watercolour on paper 43.1 x 27.8 cm  
1931



Plate 187  
Coloured ink and pastel on paper 35.5 x 25.2 cm  
1931





Plate 188  
Coloured ink and watercolour on paper 50.7 x 33.7 cm  
c.1931





Plate 189  
Coloured ink and poster colour on Shikishi Board 27.2 x 24.1 cm  
1931





Plate 190  
Coloured ink on Shikishi Board 27.3 x 24.2 cm  
1931



Plate 191  
Coloured ink on Shikishi Board 26.1 x 23.9 cm  
c.1931





Plate 192  
Coloured ink and poster colour on paper 36 x 10.3 cm  
c.1931



Plate 193  
Coloured ink on paper 46.1 x 27.3 cm  
1931





Plate 194  
Coloured ink on paper 35.5 x 25.1 cm  
c.1931-32





Plate 195  
Coloured ink on paper 21.7 x 16 cm  
c.1931-32



Plate 196  
Coloured ink and watercolour on paper 25 x 18 cm  
c.1931-32





Plate 197  
Coloured ink and poster colour on paper 25.4 x 20.3 cm  
c.1931-32





Plate 198  
Coloured ink on paper 28.2 x 22.6 cm  
c.1931-32



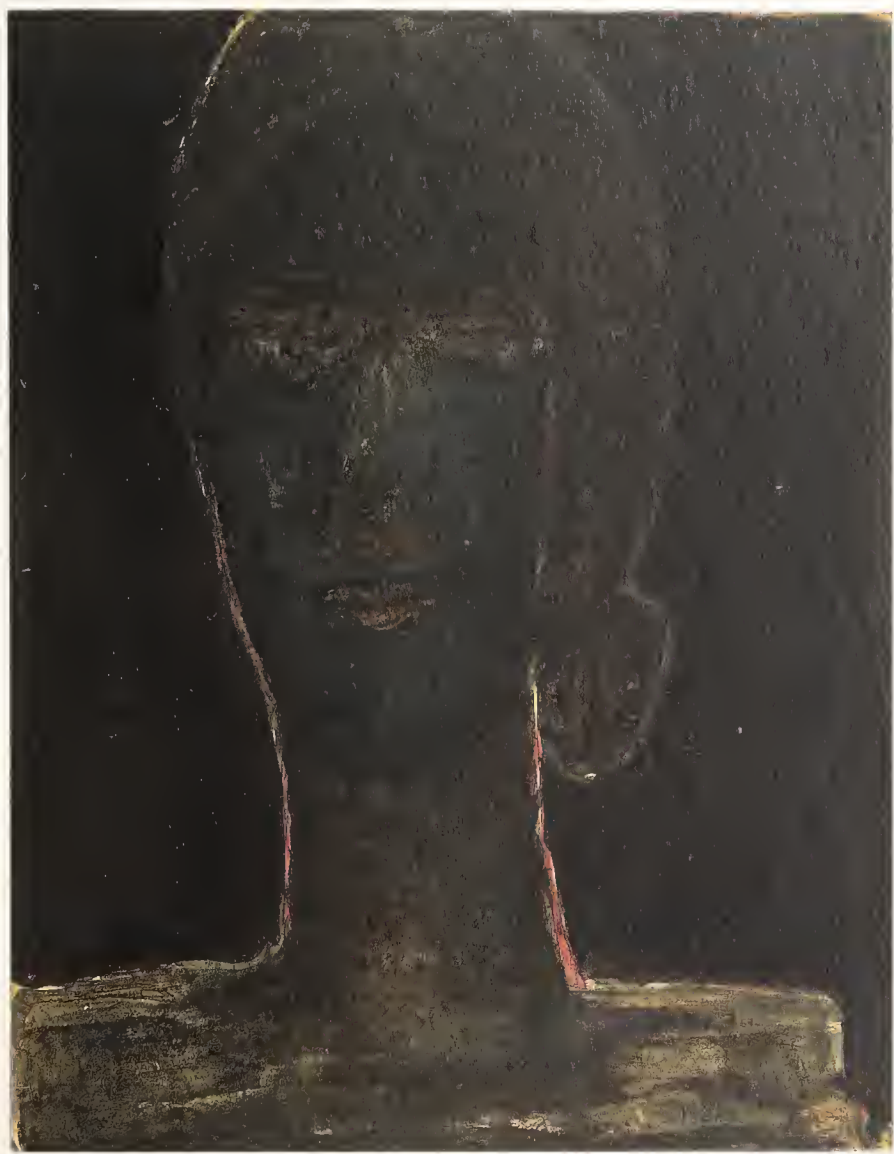


Plate 199  
Coloured ink and watercolour on paper 22.9 x 17.7 cm  
c.1931-32



Plate 200  
Coloured ink and watercolour on paper 21 x 18.1 cm  
c.1931-32





Plate 201  
Coloured ink on paper 29.3 x 20.2 cm  
c.1931-32



Plate 202  
Coloured ink and watercolour on paper 27.9 x 21.7 cm  
c.1931-32





Plate 203  
Coloured ink and watercolour on paper 28 x 21.7 cm  
c.1931-32





Plate 204  
Coloured ink and watercolour on paper 32.9 x 20.6 cm  
c.1931-32



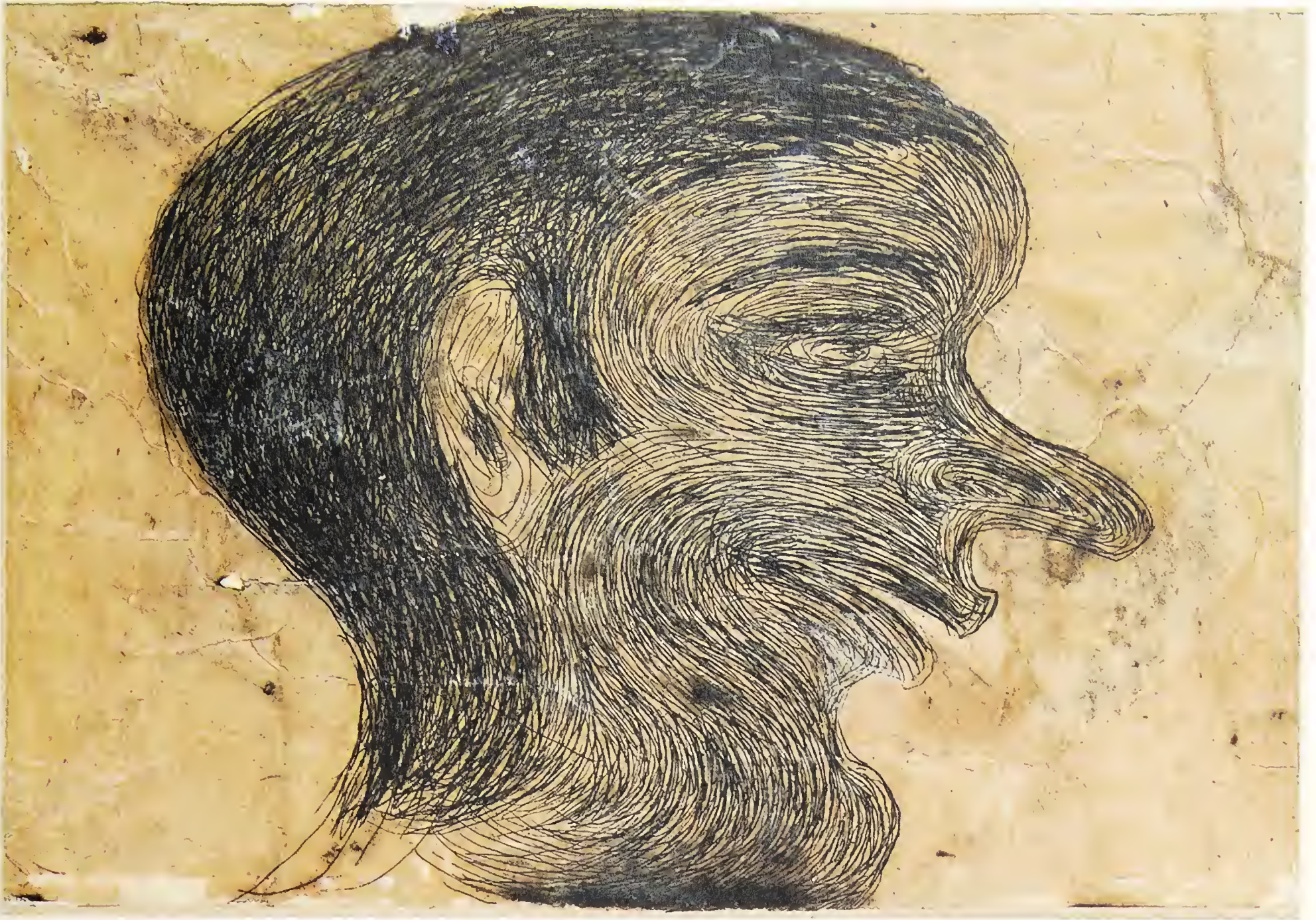


Plate 205  
Etching 10.9 x 16.1 cm  
c.1931-32





Plate 206  
Coloured ink and watercolour on paper 27.7 x 21.2 cm  
c.1931-32





Plate 207  
Watercolour and ink on paper 21 x 18.2 cm  
c.1931-32





Plate 208  
Coloured ink and watercolour on paper 24.2 x 17 cm  
c.1932



Plate 209  
Coloured ink and poster colour on paper 59.7 x 46.2 cm  
1932





Plate 210  
Coloured ink and watercolour on paper 73.7 x 53.5 cm  
c.1932





Plate 211  
Pencil and pastel on paper 27.9 x 21.2 cm  
1932



Plate 212  
Coloured ink on paper 27.8 x 21.7 cm  
1932





Plate 213  
Pen and ink on paper 27.8 x 21.3 cm  
1932





Plate 214  
Coloured ink with touch of opaque colour on paper 55.1 x 47 cm  
c 1932-33





Plate 215  
Poster colour and coloured ink on paper 22.5 x 15.1 cm  
c.1932-33





Plate 216  
Pen and ink on paper 22.7 x 28.2 cm  
c.1932-33





Plate 217  
Pen and ink with coloured ink wash on paper 22.9 x 18.5 cm  
c.1932-33





Plate 218  
Pen and ink on paper 22.9 x 18.5 cm  
c.1932-33



Plate 219  
Coloured ink and watercolour on paper 28.7 x 21.3 cm  
c.1932-33





Plate 220  
Coloured ink and watercolour on paper 27.3 x 20.5 cm  
c.1932-33





Plate 221  
Coloured ink on paper 25.5 x 17.5 cm  
c.1932-33



Plate 222  
Coloured ink on paper 25.4 x 17.8 cm  
c.1932-33





Plate 223  
Coloured ink on silk 53 x 42 cm  
c.1932-33

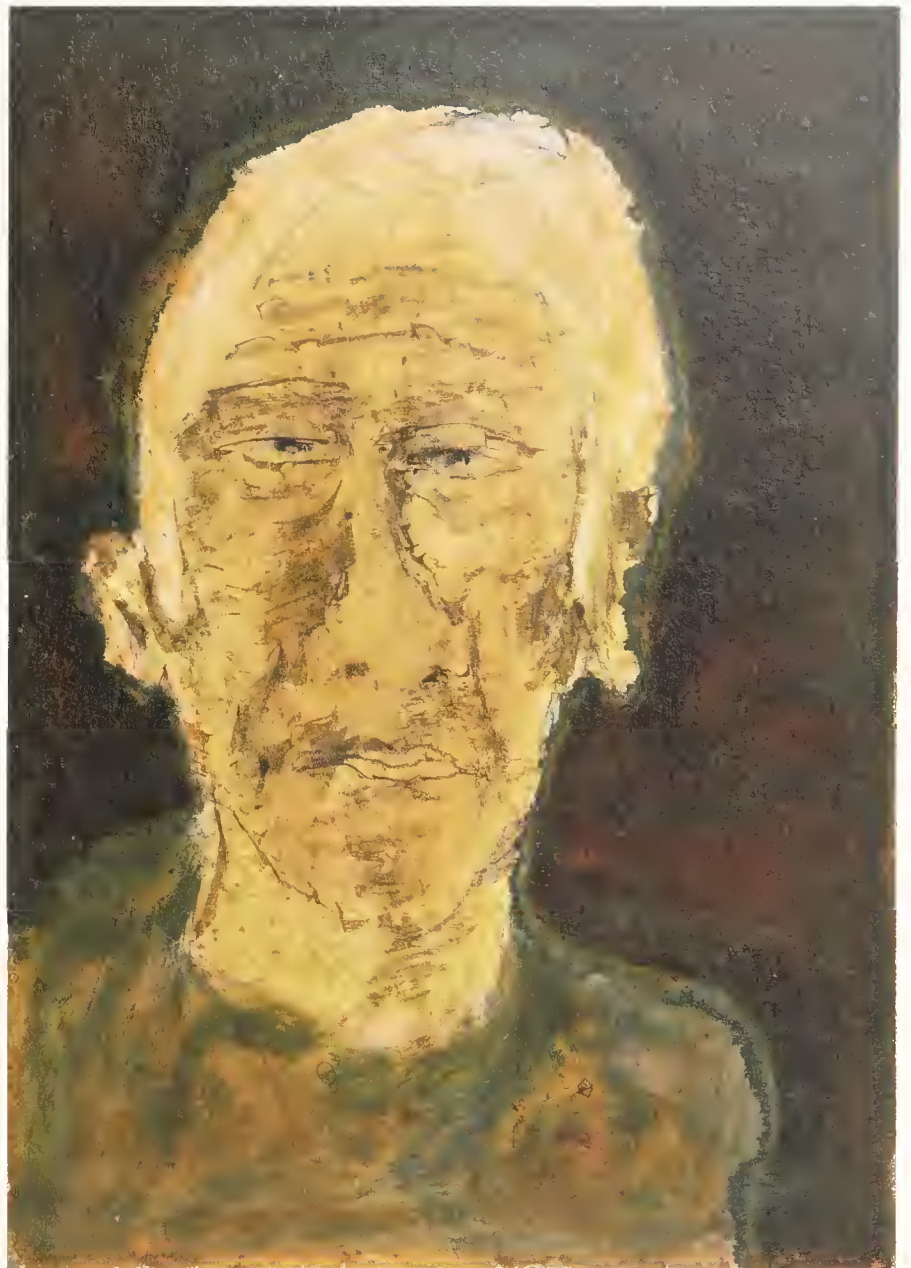


Plate 224  
Coloured ink on paper 25.3 x 17.7 cm  
c.1932-33





Plate 225  
Pastel and coloured ink on paper 25.4 x 17.6 cm  
1933





Plate 226  
Coloured ink on paper 75.4 x 55.2 cm  
c.1933-34





Plate 227  
Pastel, coloured ink and watercolour on paper 30 x 14.9 cm  
c.1933-34





Plate 228  
Ink on paper 40.5 x 56.1 cm  
c.1933-34



Plate 229  
Ink and wash on paper 33.5 x 20.7 cm  
c.1933-34





Plate 230  
Coloured ink and poster colour on paper 37.7 x 25 cm  
c.1933-34





Plate 231  
Pastel and coloured ink on paper 30.5 x 22.6 cm  
c.1933-34





Plate 232  
Coloured ink and watercolour on paper 25.6 x 17.9 cm  
1934



Plate 233  
Coloured ink on paper 22.8 x 15 cm  
1934





Plate 234  
Coloured ink with gold and silver colour on paper 48 x 22.9 cm  
c. 1934





Plate 235  
Coloured ink and watercolour on paper 35.7 x 25.5 cm  
1934





Plate 236  
Coloured ink and poster colour on paper 22.9 x 18.4 cm  
c.1934





Plate 237  
Coloured ink on paper 37.6 x 26.5 cm  
1934





Plate 238  
 Pen and coloured ink on paper 37.5 x 26.4 cm  
 1934





Plate 239  
Coloured ink and poster colour on paper 26.5 x 37.6 cm  
1934





Plate 240  
Coloured ink and watercolour on paper 20.2 x 12.7 cm  
c.1934





Plate 241  
Brush and ink on paper 25.6 x 17.8 cm  
1934



Plate 242  
Coloured ink on paper 25.5 x 17.8 cm  
1934



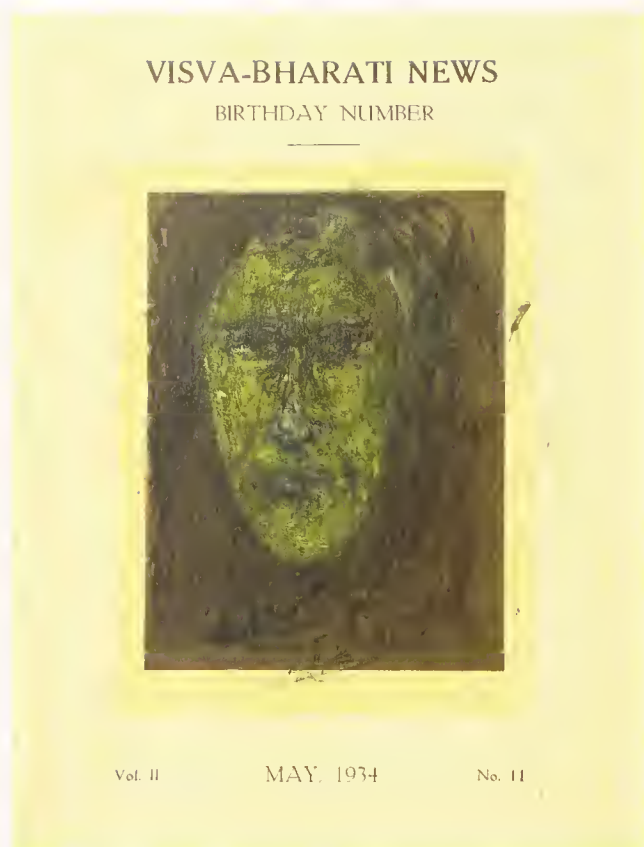


Plate 243  
Ink on paper 35.4 x 25 cm  
c.1934



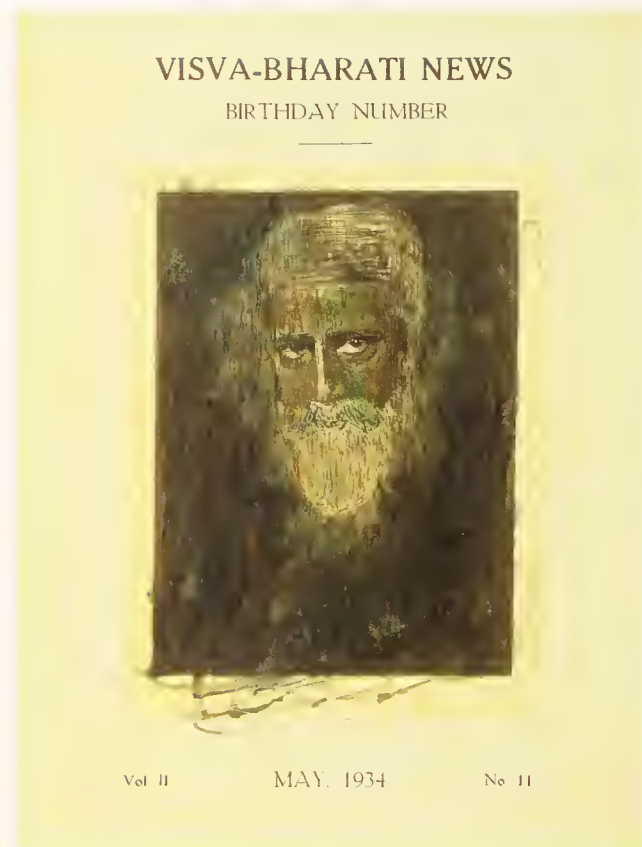
Plate 244  
Ink on paper 35.4 x 25.1 cm  
c.1934





Top Plate 245  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934

Bottom Plate 246  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934



Top Plate 247  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934

Bottom Plate 248  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934





Plate 249  
Coloured ink on paper 23.3 x 15.5 cm  
c.1934





Plate 250  
Coloured ink on paper 36.6 x 26 cm  
1934





Plate 251  
Pen and coloured ink on paper 27.9 x 21.5 cm  
1934



Plate 252  
Pen and coloured ink on paper 35.5 x 25.5 cm  
1934





Plate 253  
Coloured ink on paper 25 x 17.5 cm  
1934



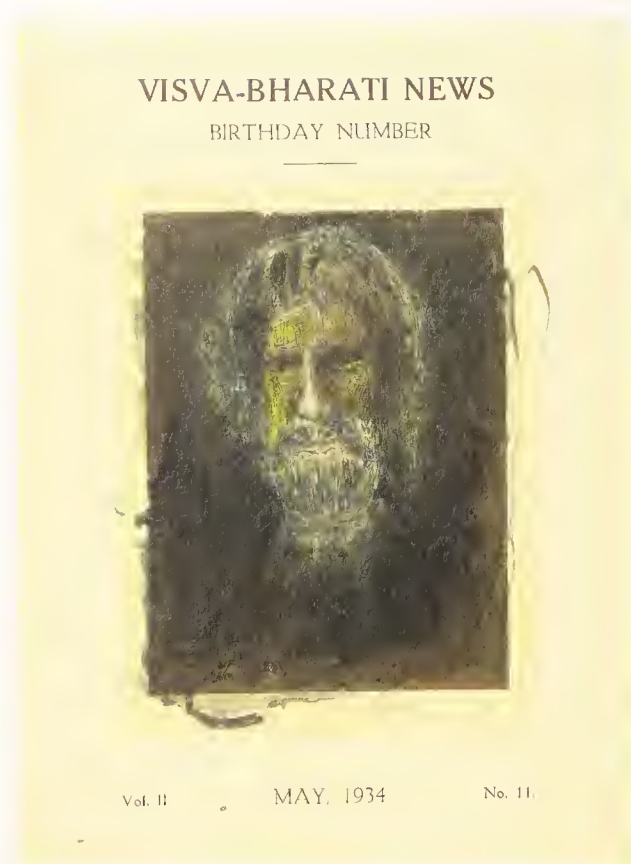


Plate 254

Coloured ink and pastel on paper 38.2 X 32.2 cm

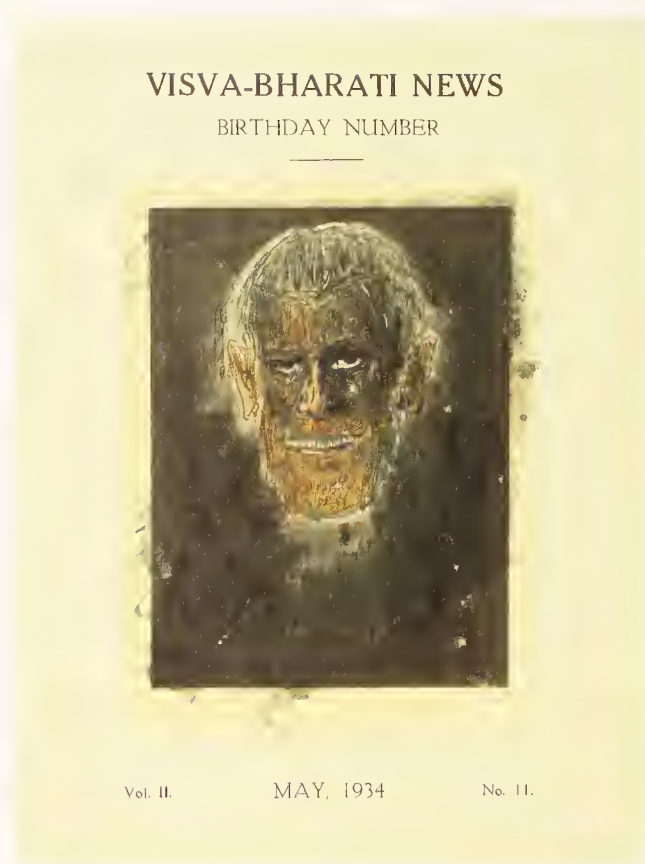
c.1934





Top Plate 255  
Coloured ink and poster colour on paper  
24.6 x 18.4 cm  
c.1934

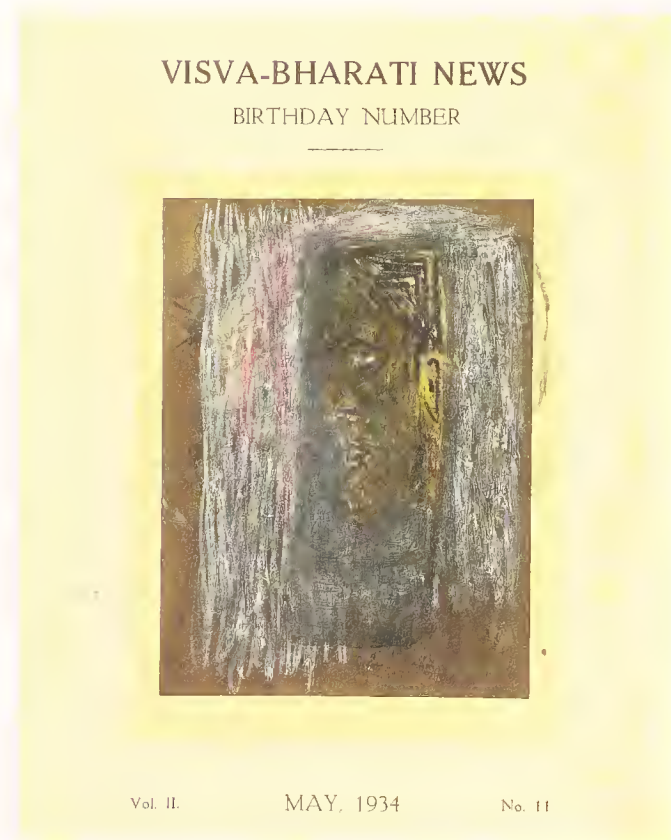
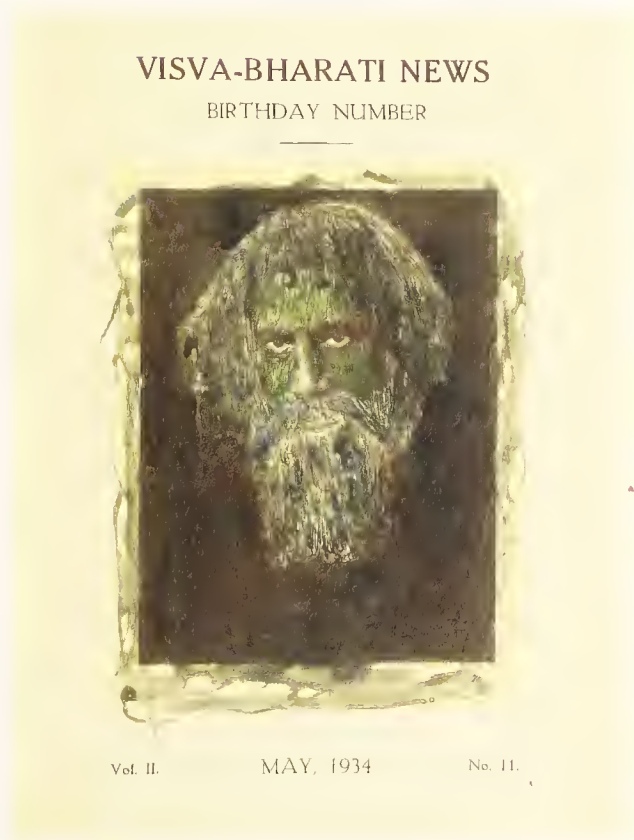
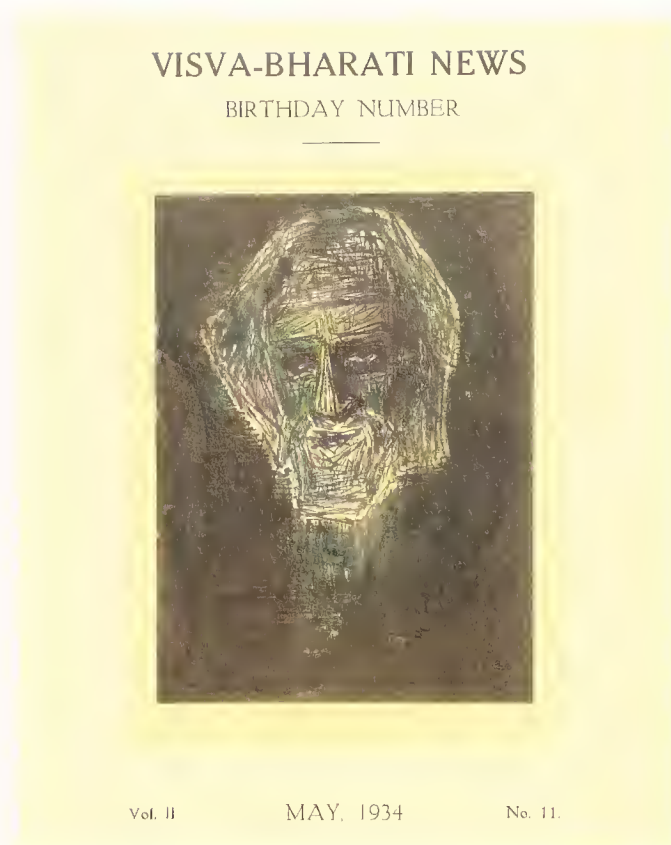
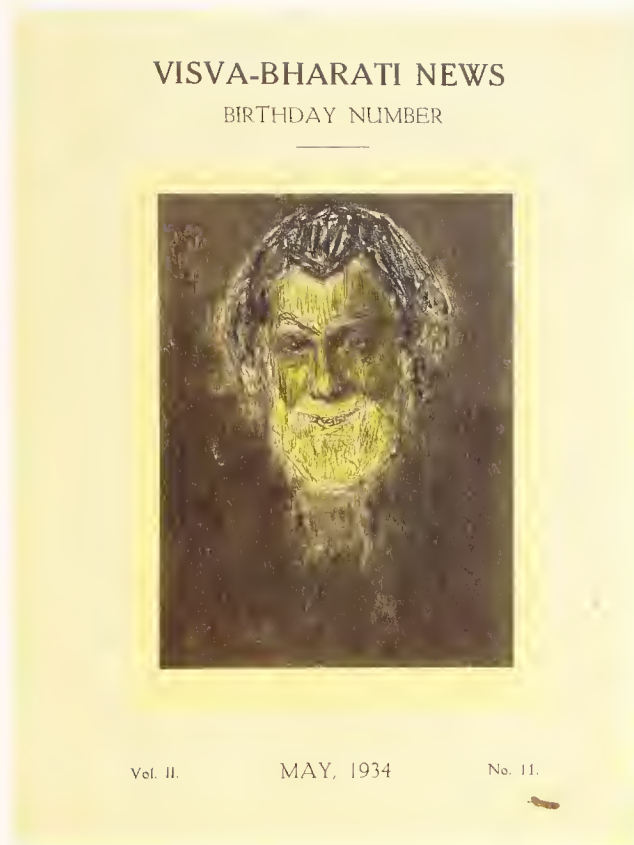
Bottom Plate 256  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934



Top Plate 257  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934

Bottom Plate 258  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934





Top Plate 259  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934

Bottom Plate 260  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934

Top Plate 261  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934

Bottom Plate 262  
Coloured ink and poster colour on paper  
24.6 x 18.6 cm  
c.1934





Plate 263  
Pen and coloured ink with pastel on paper 25.6 x 17.8 cm  
1934



Plate 264  
Pen and coloured ink on paper 27.5 x 20.5 cm  
1934





Plate 265  
Coloured ink and opaque white on silk 90.5 x 60.5 cm  
1934





Plate 266  
Coloured ink and poster colour on paper 37.5 x 26.5 cm  
1934





Plate 267  
Coloured ink on paper 30.5 x 22.7 cm  
1934





Plate 268  
Pen and coloured ink on paper 35.7 x 24.9 cm  
1934





Plate 269  
Pastel on tinted paper 57.8 x 29.1 cm  
c.1934-35



Plate 270  
Pencil on paper 23.6 x 13 cm  
c.1934-35



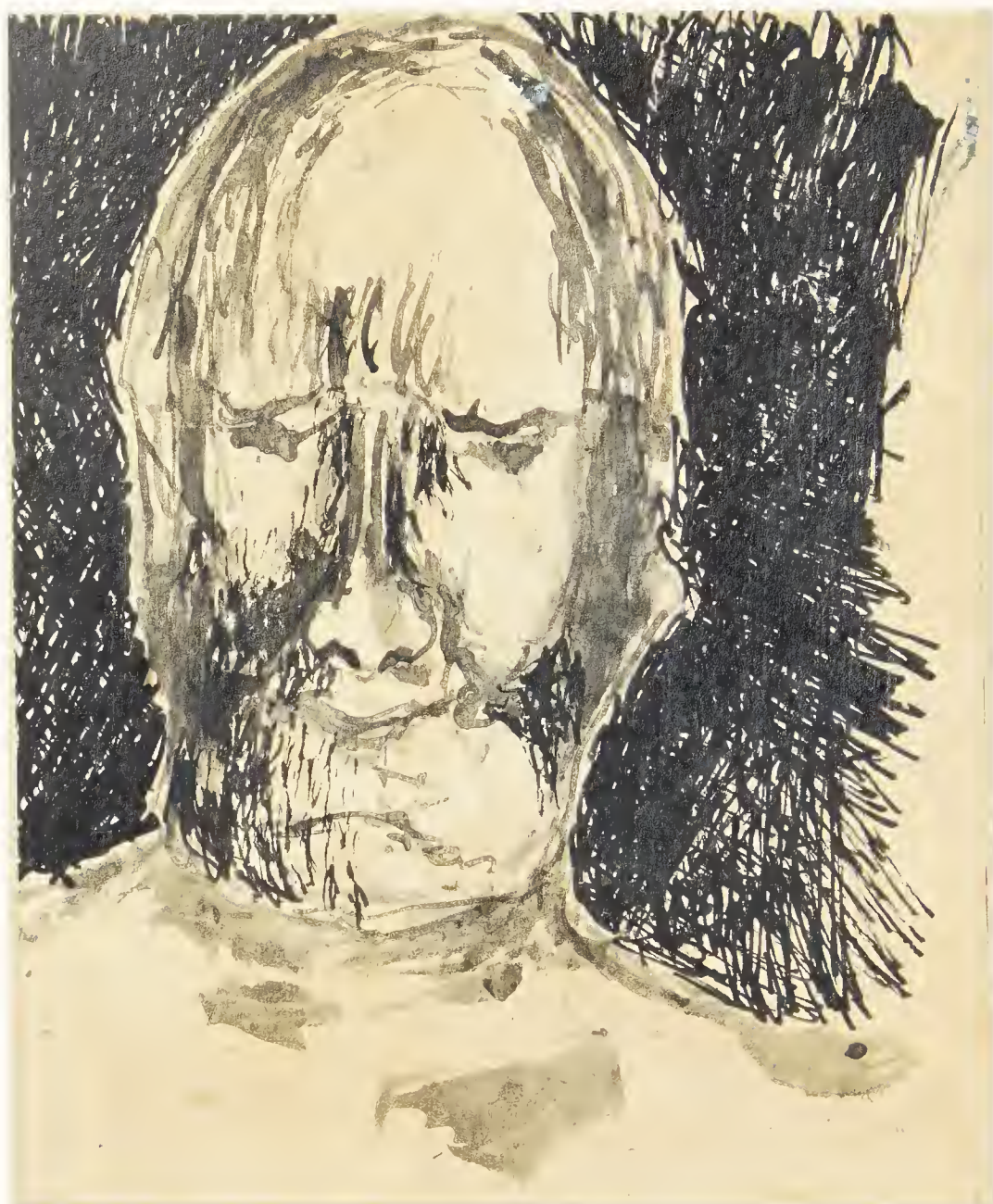


Plate 271  
Pen and ink on paper 24.9 x 20 cm  
c.1934-35



Plate 272  
Ink on Nepalese paper 38.7 x 24.3 cm  
c.1934-35





Plate 273  
Coloured ink on paper 29.2 x 23 cm  
c.1934-35





Plate 274  
Coloured ink on paper 25.4 x 17.7 cm  
c.1934-35





Plate 275  
Coloured ink, watercolour and pastel on paper 24.9 x 18.5 cm  
c.1934-35



Plate 276  
Coloured ink on paper 25 x 18 cm  
c.1934-35





Plate 277  
Coloured ink and poster colour on paper 37.6 x 26.5 cm  
c.1934-35





Plate 278  
Coloured ink on paper 22.7 x 16.4 cm  
c.1934-35





Plate 279  
Coloured ink and poster colour on paper 35.3 x 25.1 cm  
c.1934-35





Plate 280  
Coloured ink and gold colour on paper 25.3 x 17.8 cm  
c.1934-35



Plate 281  
Pastel and watercolour on paper 25.6 x 20.1 cm  
c.1934-35





Plate 282  
Brush and ink on paper 24.7 x 18 cm  
c.1934-35



Plate 283  
Ink on paper 35.5 x 25.5 cm  
c.1934-35





Plate 284  
Coloured ink on paper 35.5 x 25.5 cm  
c.1934-35





Plate 285  
Coloured ink and watercolour on paper 28.4 x 22.9 cm  
c.1934-35





Plate 286  
Coloured ink and poster colour on paper 21 x 18 cm  
c.1934-35





Plate 287  
Coloured ink and poster colour on paper 76.2 x 47.8 cm  
c.1934-35





Plate 288  
Coloured ink and poster colour on paper 20.7 x 6.7 cm  
c.1934-35



Plate 289  
Pastel and coloured ink on paper 50.6 X 30.5 cm  
c.1935





Plate 290  
Pencil on Shikishi board 27.2 x 24.2 cm  
1935





Plate 291  
 Pen and coloured ink on paper 25.5 x 18.9 cm  
 1935



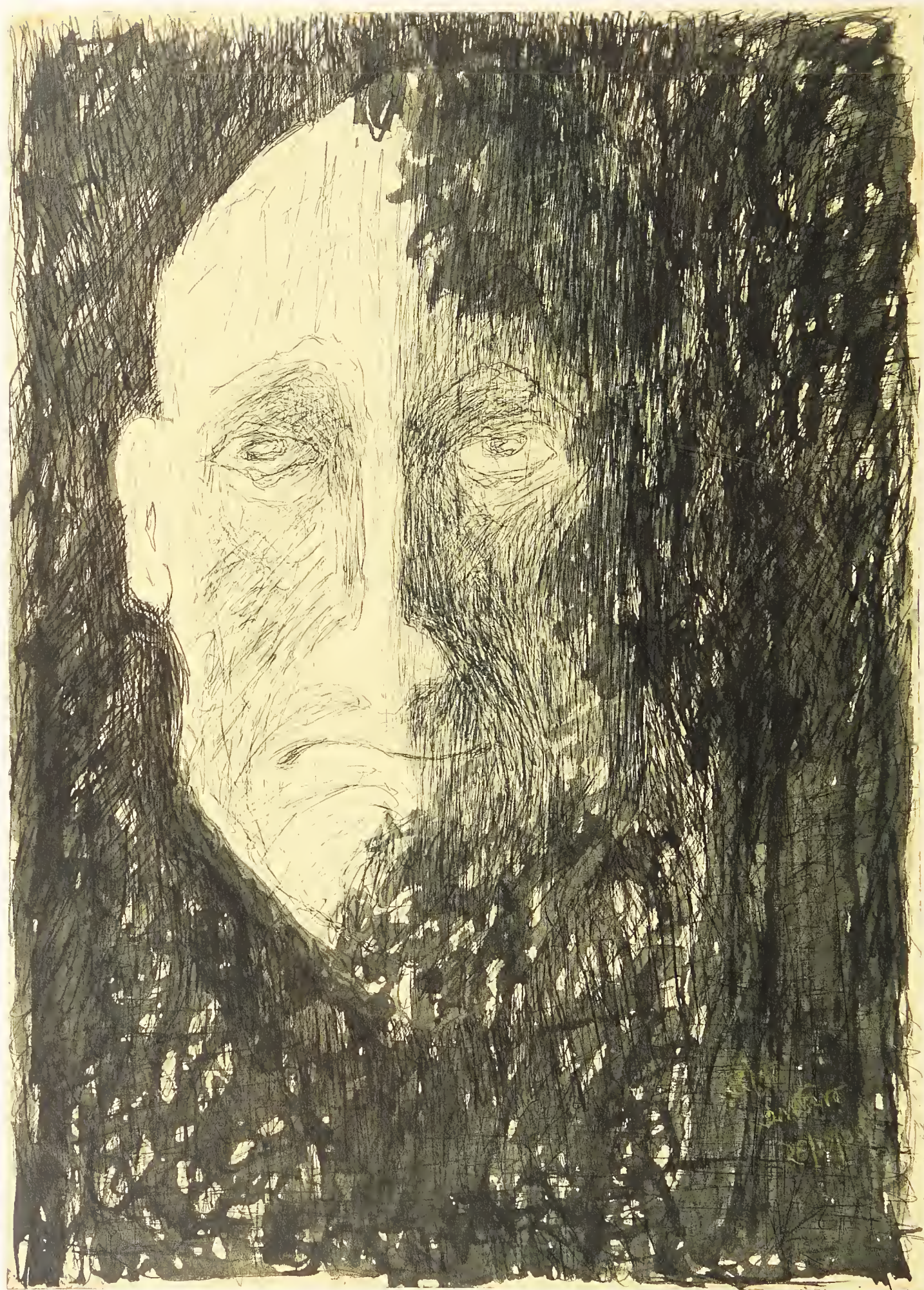


Plate 292  
Ink on paper 35.7 x 25.5 cm  
1935



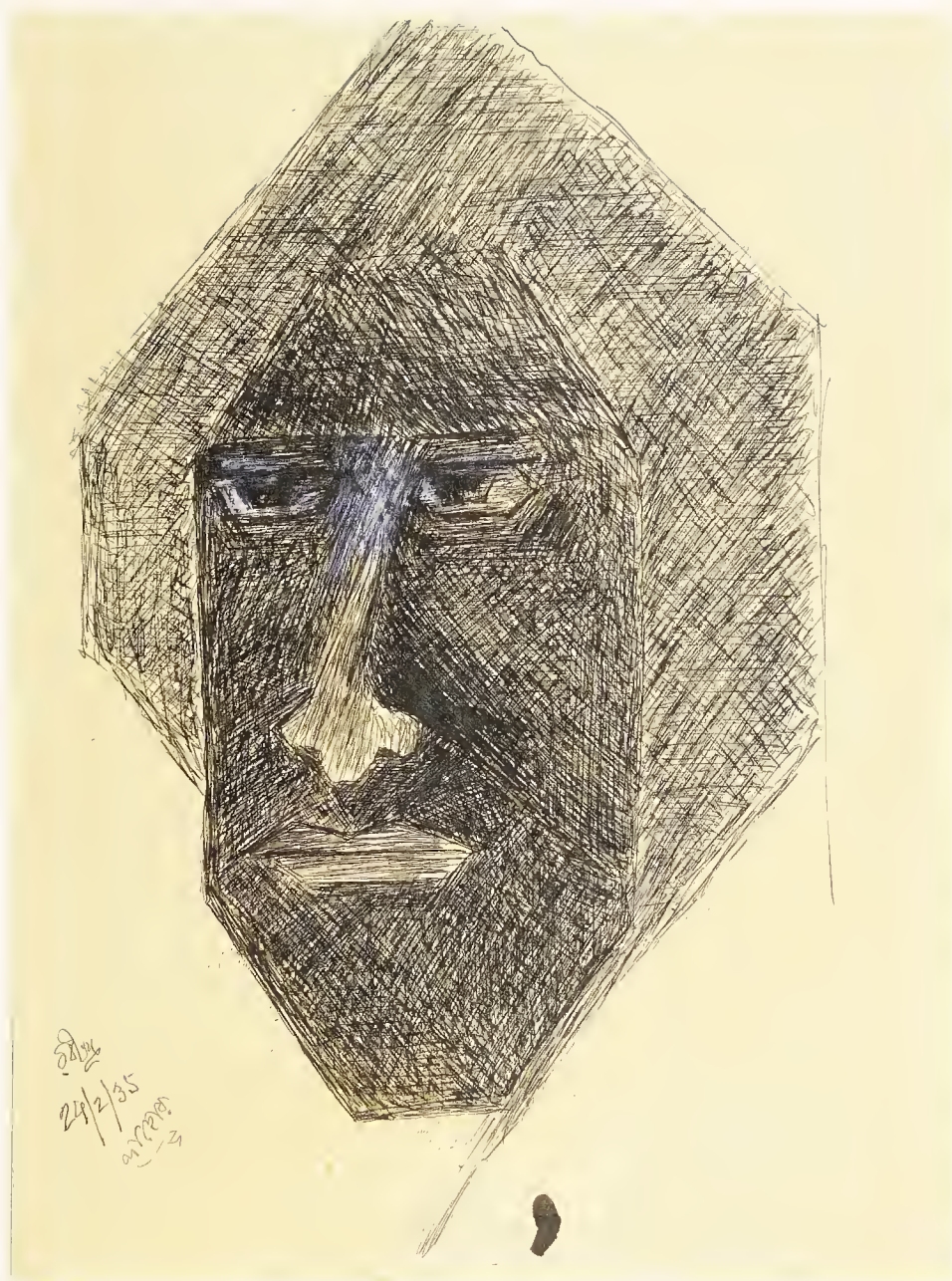


Plate 293  
Pen and ink and pastel on paper 35.4 x 25.5 cm  
1935



Plate 294  
Pen and ink and pastel on paper 35.6 x 25.5 cm  
1935





Plate 295  
Coloured ink on paper 25 x 18 cm  
1935



Plate 296  
Coloured ink on paper 25.1 x 18 cm  
1935





Plate 297  
Coloured ink and poster colour on paper 25.1 x 17.9 cm  
1935





Plate 298  
Pen and ink on paper 25.1 x 17.9 cm  
1935





Plate 299  
Pen and ink on paper 24.3 x 17.2 cm  
c.1935





Plate 300  
Coloured ink on paper 37.5 x 26 cm  
1935



Plate 301  
Reed pen and ink on paper 23 x 16.1 cm  
1935





Plate 302  
Coloured ink and watercolour on paper 37.6 x 26.5 cm  
1935





Plate 303  
Pastel on paper 35.5 x 25.6 cm  
1935



Plate 304  
Pastel on paper 25.1 x 18 cm  
1935





Plate 305  
Pen and ink and pastel on paper 35.4 x 25.5 cm  
1935





Plate 306  
Coloured ink and watercolour on paper 37.5 x 26 cm  
c.1935





Plate 307  
Coloured ink on paper 34 x 22.4 cm  
1935



Plate 308  
Pastel on paper 33.3 x 24 cm  
1935





Plate 309  
Coloured ink and pastel on paper 35.4 x 25 cm  
1935





Plate 310  
Coloured ink and watercolour on paper 37.7 x 26.6 cm  
1935





Plate 311  
Coloured ink and poster colour on paper 29.8 x 20.4 cm  
1935





Plate 312  
Pen and ink and pastel on paper 25.1 x 17.9 cm  
1935

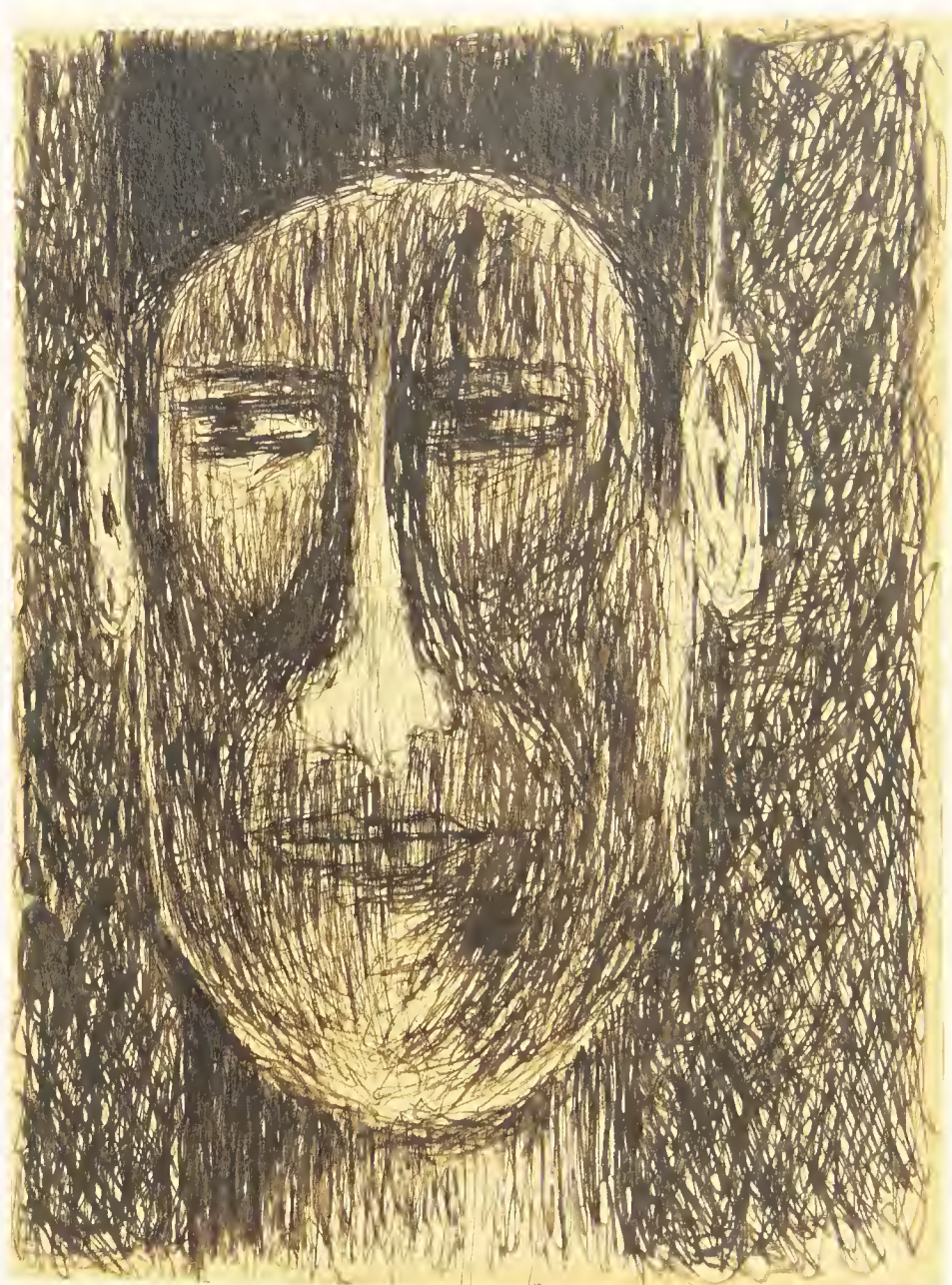


Plate 313  
Pen and ink on paper 23.5 x 17.2 cm  
c.1935





Plate 314  
Pen and ink on paper 25.4 x 18.1 cm  
1935

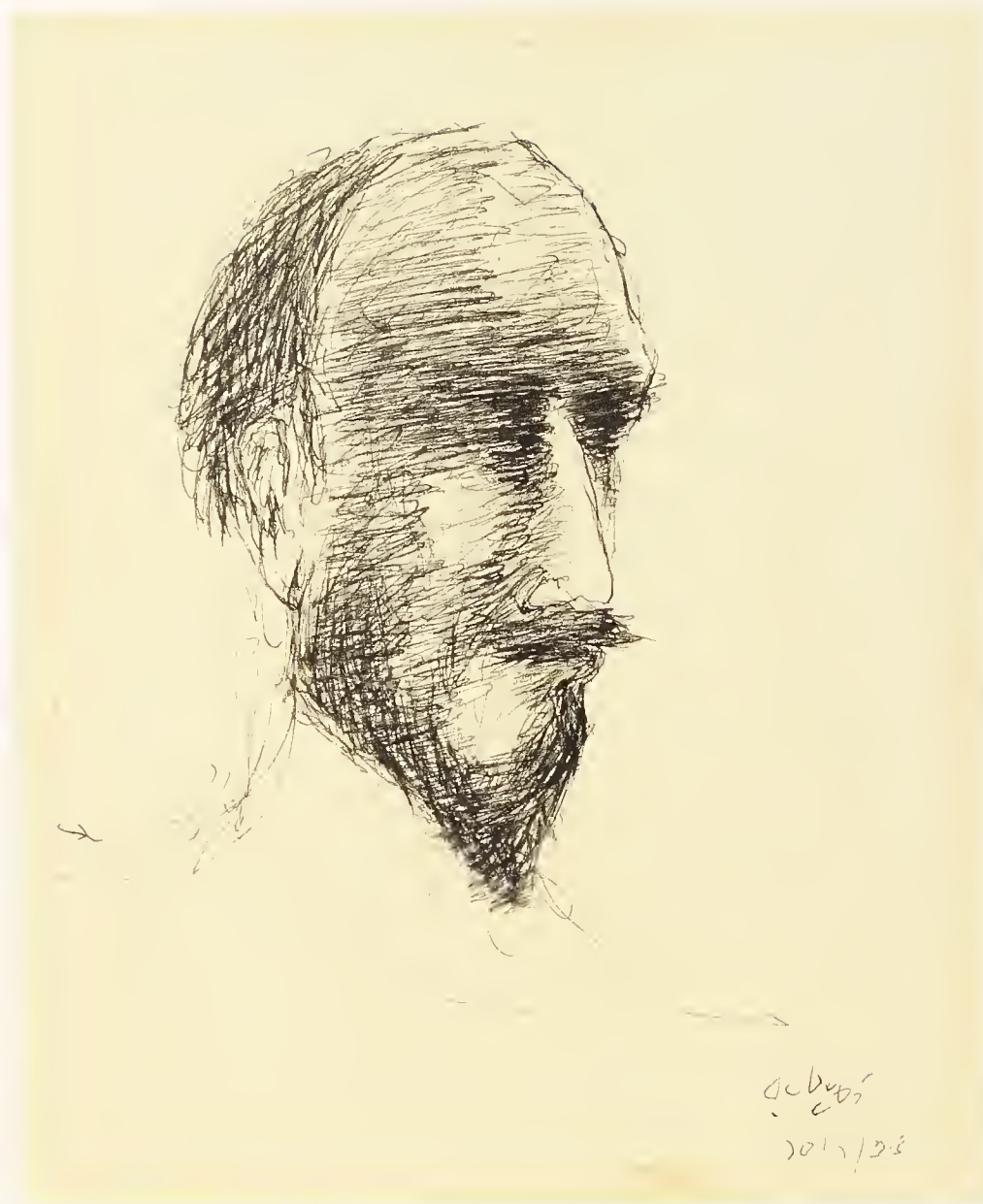


Plate 315  
Pen and ink on paper 20.9 x 16.8 cm  
1935



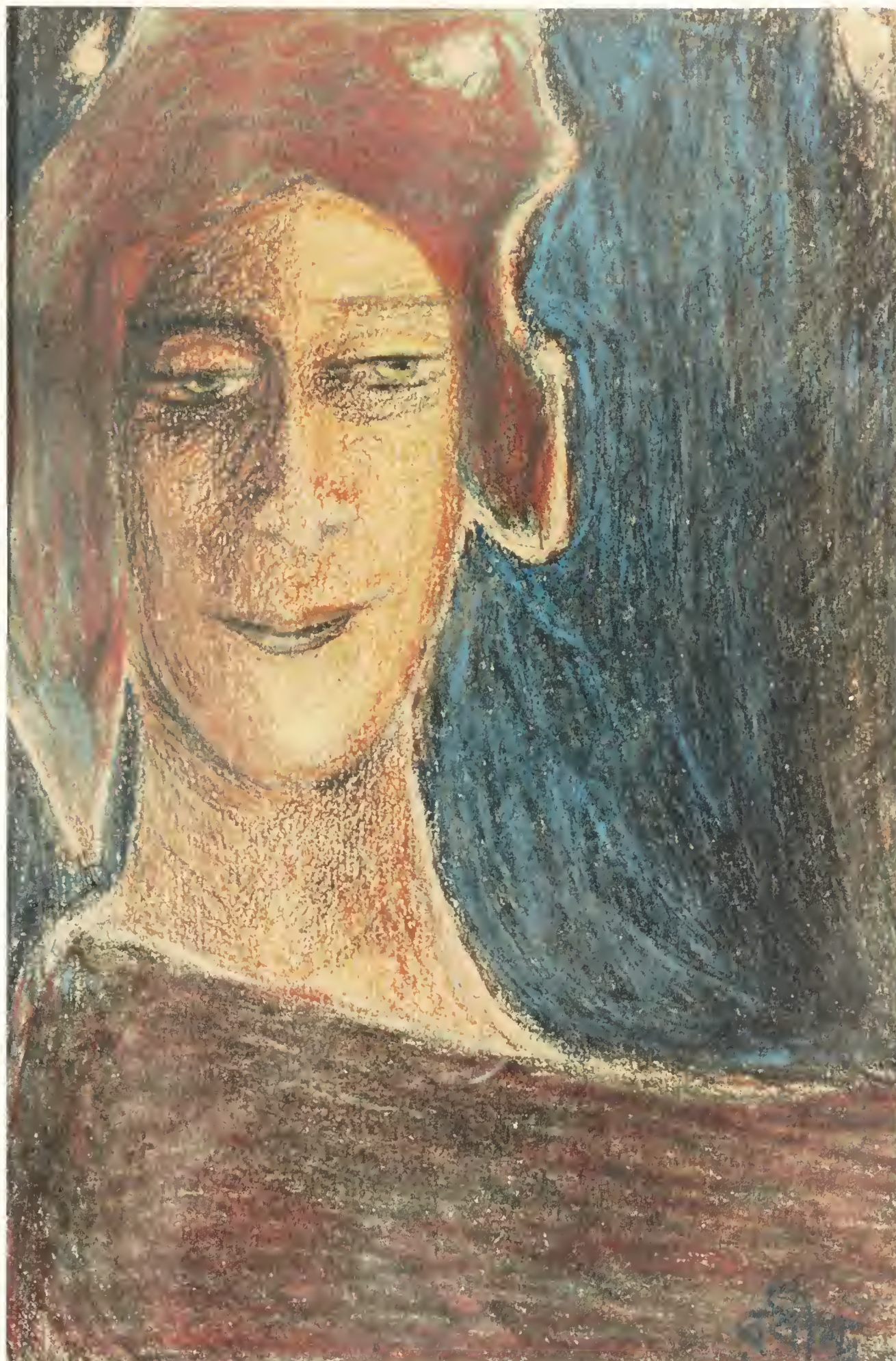


Plate 316  
Pastel on paper 25 x 17.3 cm  
c.1935





Plate 317  
Coloured ink on paper 55 X 20.2 cm  
1935





Plate 318  
Brush and ink on paper 25.4 x 17.7 cm  
1935



Plate 319  
Coloured ink and poster colour on paper 22 x 16.3 cm  
1935





Plate 320

Pen and ink on paper 21.6 x 28.5 cm

c.1935-36





Plate 321  
Pen and ink on paper 28.5 x 21.5 cm  
c.1935-36





Plate 322  
Coloured ink on paper 49.3 x 37.1 cm  
c.1935-36





Plate 323  
Coloured ink on paper 17.8 x 24.4 cm  
c.1935-36





Plate 324  
Pen and ink on paper 25.2 x 16.4 cm  
c.1935-36

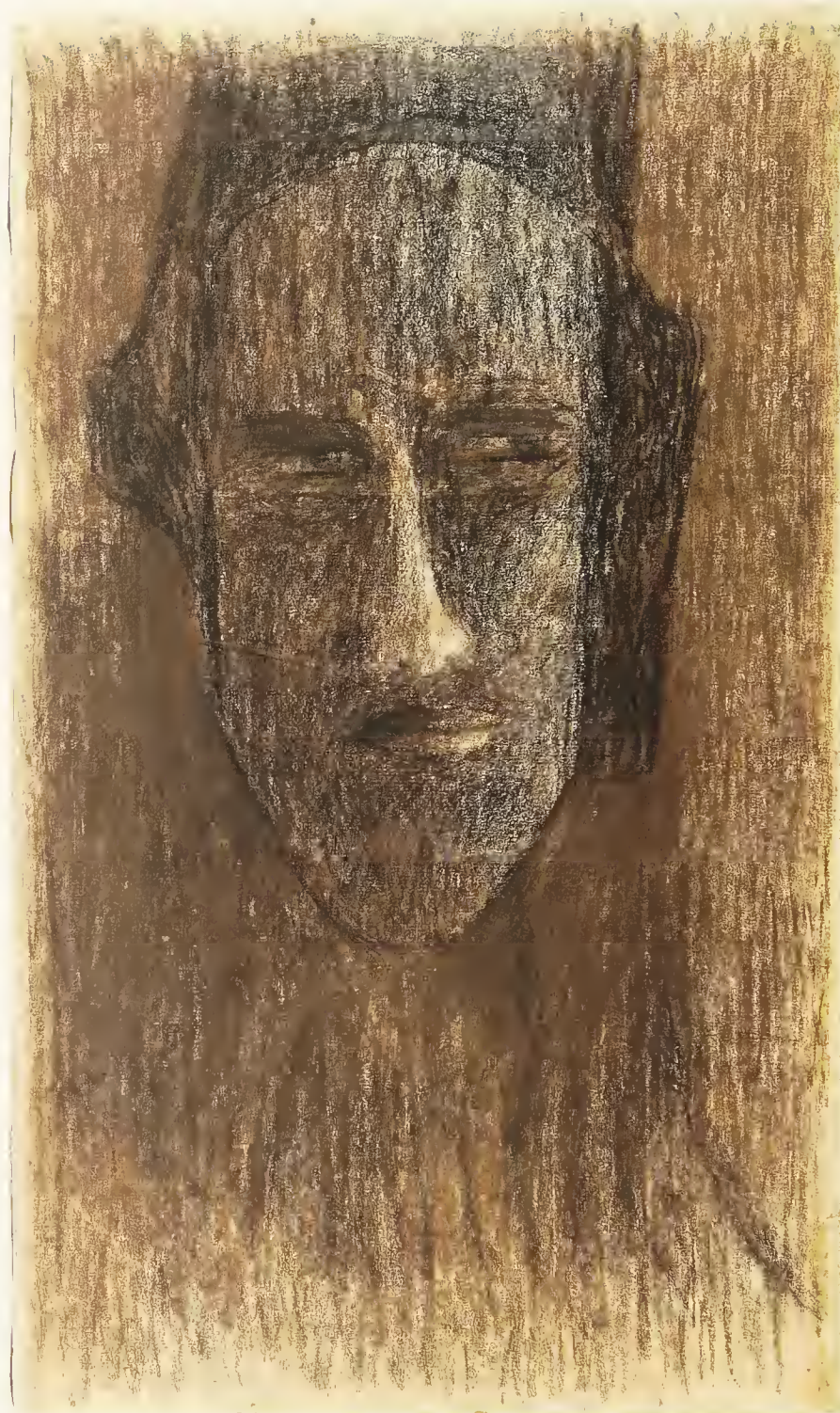


Plate 325  
Pastel on paper 42.9 x 25.5 cm  
c.1935-36





Plate 326  
Coloured ink and watercolour on cardboard 25.3 x 19 cm  
c.1935-36



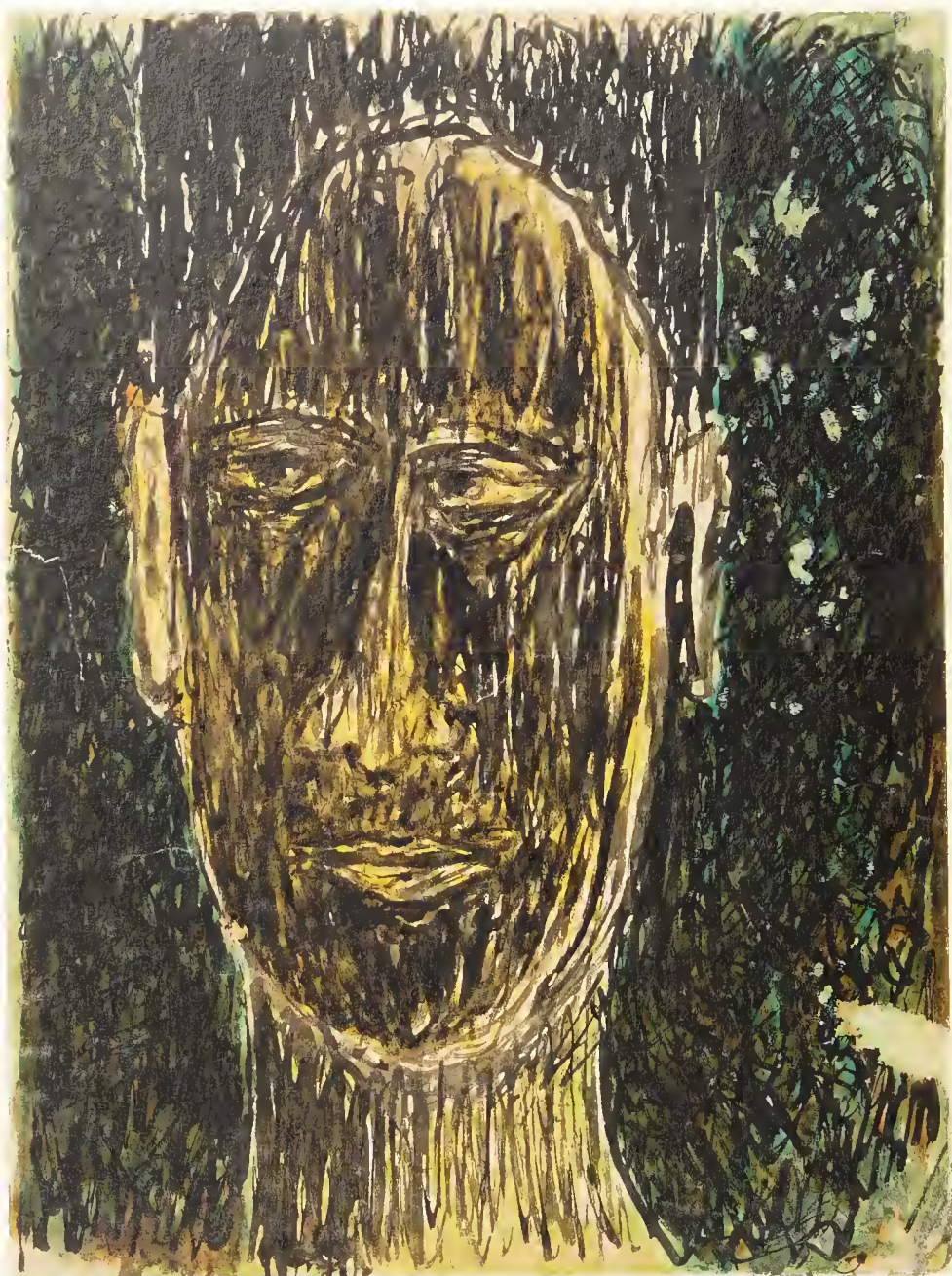


Plate 327  
Pen and coloured ink on paper 25.4 x 18.9 cm  
c.1935-36



Plate 328  
Pen and ink on paper 25.4 x 17.5 cm  
c.1935-36





Plate 329  
Coloured ink on paper 22.2 x 17.8 cm  
c.1935-36





Plate 330  
Poster colour and coloured ink on paper 27.6 x 18.2 cm  
c.1935-36





Plate 331  
Coloured ink on paper 56.5 x 44.8 cm  
c.1935-36





Plate 332  
Watercolour on paper 29.3 x 22.9 cm  
c.1935-36





Plate 333  
Coloured ink on paper 49 x 36.5 cm  
c.1935-36





Plate 334  
Coloured ink on paper 46.3 x 30 cm  
c.1935-36





Plate 335  
Coloured ink, watercolour and pastel on paper 25.2 x 17.7 cm  
c.1935-36



Plate 336  
Coloured ink on paper 33.4 x 21 cm  
c.1935-36





Plate 337  
Pen and coloured ink on paper 38 x 31 cm  
c.1935-36





Plate 338  
Coloured ink on paper 25.5 x 18.7 cm  
c.1935-36



Plate 339  
Ink on paper 25.6 x 20.3 cm  
c.1935-36





Plate 340  
Pen and ink on paper 35.7 x 18.7 cm  
c.1936





Plate 341  
Brush and ink on paper 33.6 x 21.1 cm  
1936





Plate 342  
Coloured ink on paper 38.2 x 27.6 cm  
1936



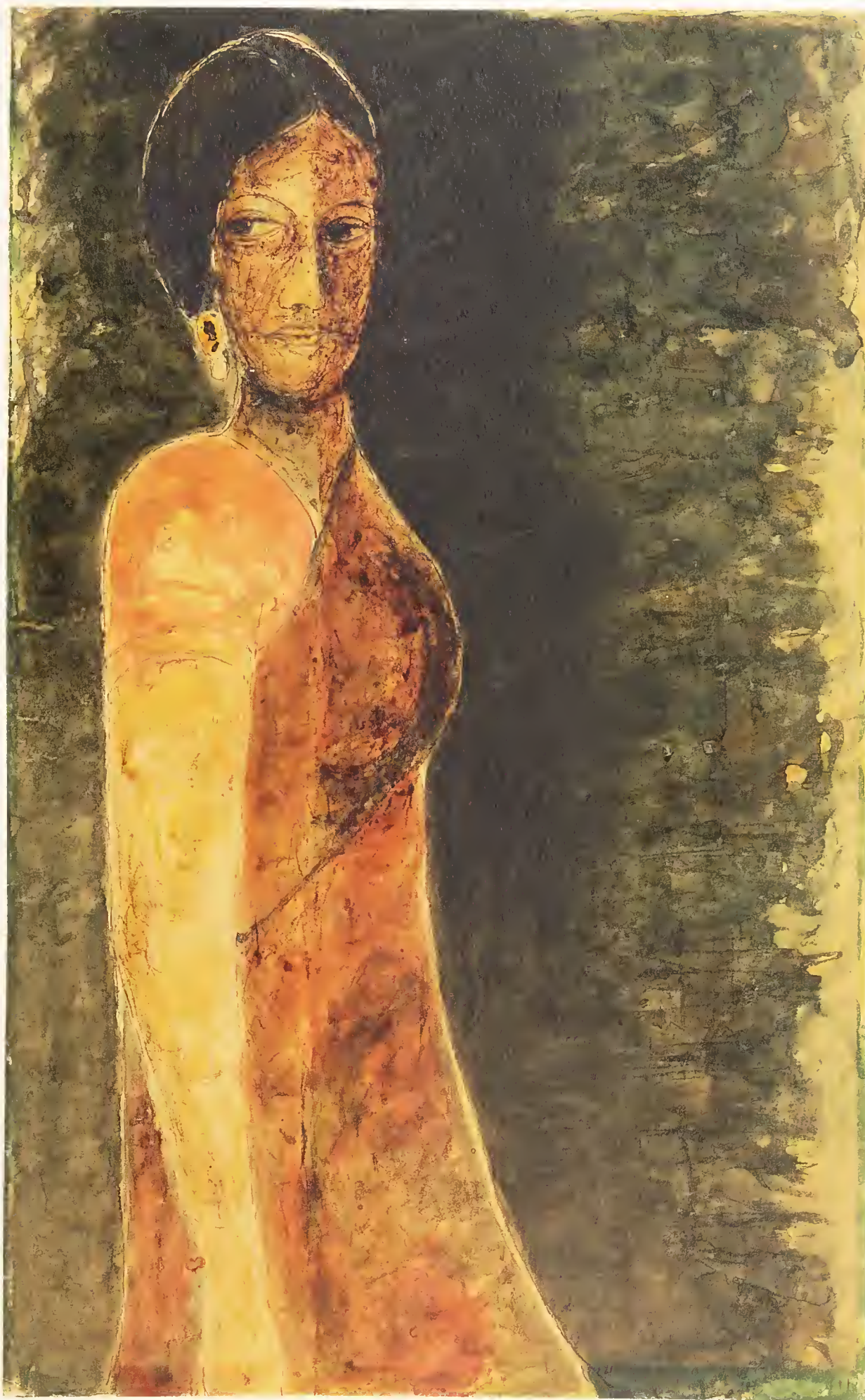


Plate 343  
Coloured ink on paper 46.9 x 28.8 cm  
c.1936





Plate 344  
Coloured ink and watercolour on paper 55.6 x 38.3 cm  
1936





Plate 345  
Coloured ink on paper 55.6 x 38.4 cm  
1936





Plate 346  
Pastel on paper 38.2 x 24.5 cm  
1936





Plate 347  
Coloured ink on paper 35.2 x 25.2 cm  
1936





Plate 348  
Coloured ink on paper 29.1 x 22 cm  
1936



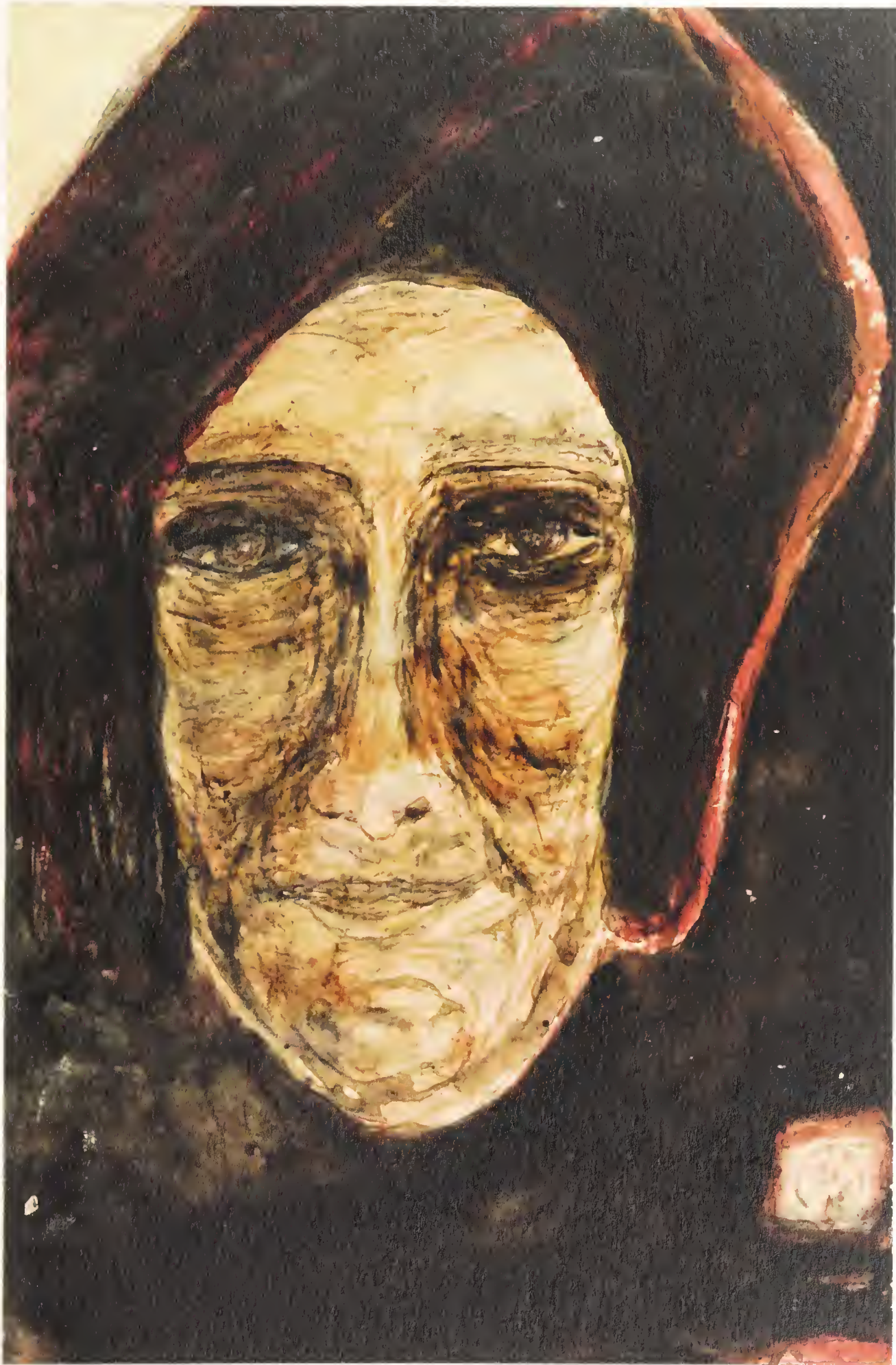


Plate 349  
Coloured ink on paper 23.2 x 15 cm  
c.1936





Plate 350  
Ink on paper 28.8 x 21.6 cm  
1936



Plate 351  
Ink on paper 28.8 x 21.6 cm  
1936





Plate 352  
Ink on paper 28.6 x 21.7 cm  
1936





Plate 353  
Coloured ink on paper 29 x 21.1 cm  
1936





Plate 354  
Pen and ink on paper 21.7 x 17.4 cm  
1936





Top Plate 355  
Ink on paper 25.5 x 18 cm  
1936



Top Plate 357  
Ink on paper 25.6 x 18.1 cm  
1936



Bottom Plate 356  
Ink on paper 25.6 x 17.8 cm  
1936



Bottom Plate 358  
Ink on paper 49.3 x 38.5 cm  
1936





Plate 359  
Ink on paper 33 x 21 cm  
1936





Plate 360  
Pastel on paper 36.7 x 25.7 cm  
1936





Plate 361  
Coloured ink and poster colour on paper 21.6 x 17.4 cm  
1936





Plate 362  
Pen and ink on paper 28.7 x 22.3 cm  
1936



Plate 363  
Pen and ink on paper 27.8 x 19 cm  
1936





Plate 364

Coloured ink on Shikishi Board 20.9 x 18 cm

1936



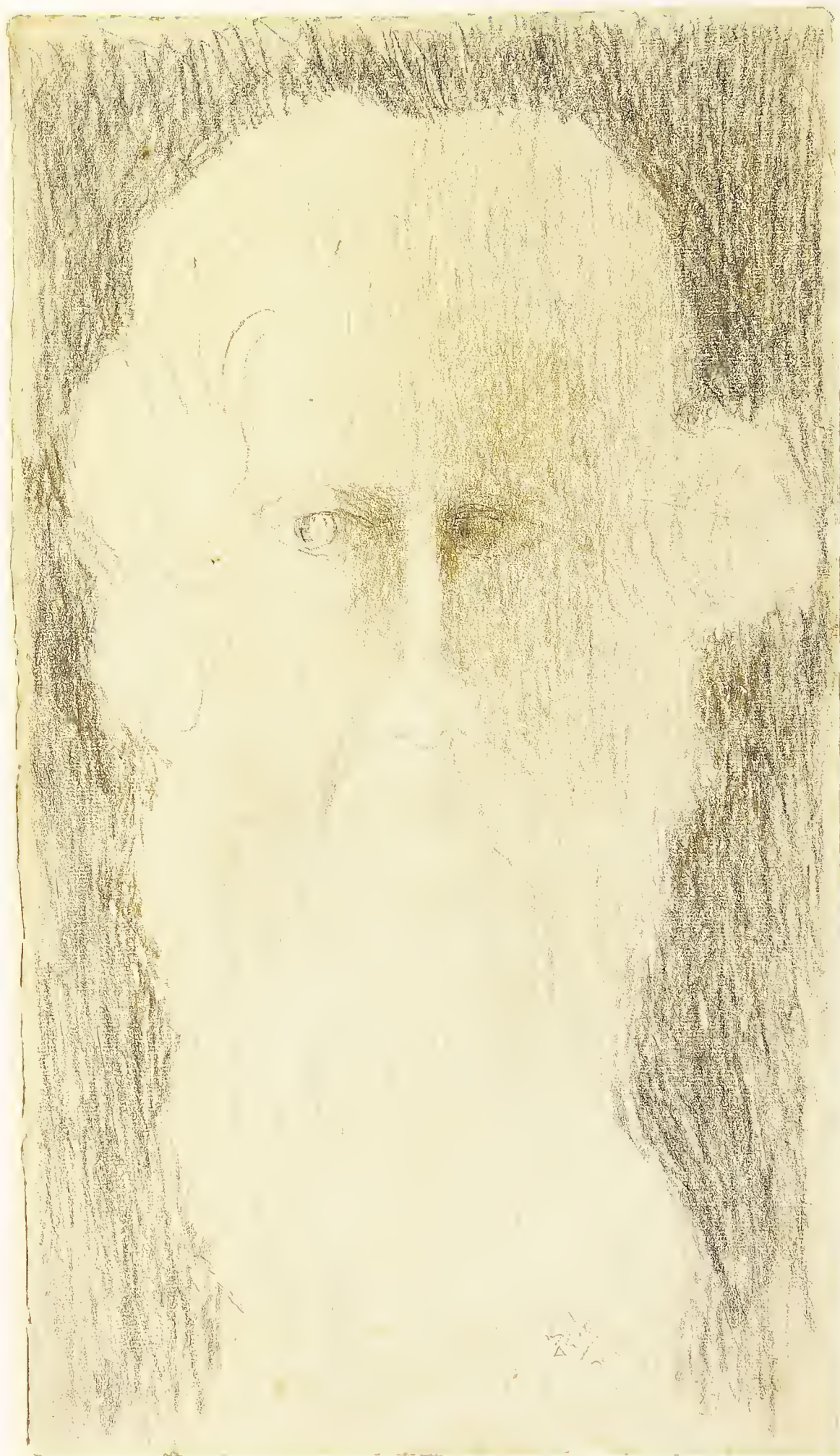


Plate 365  
Pastel on paper 43.2 x 24 cm  
1936





Plate 366  
Coloured ink and water colour on paper 33.5 x 20.9 cm  
1936





Plate 367  
Ink on paper 29.3 x 21.9 cm  
1936



Plate 368  
Ink on paper 43.3 x 28.9 cm  
1936





Plate 369  
Pen and ink on paper 32.5 x 21.3 cm  
1936



Plate 370  
Ink on paper 33.8 x 20.8 cm  
1936





Plate 371  
Ink on paper 52 x 35 cm  
1936





Plate 372  
Coloured ink and poster colour on paper 33.5 x 19.8 cm  
1936





Plate 373  
Coloured ink on paper 38.2 x 24.9 cm  
1936



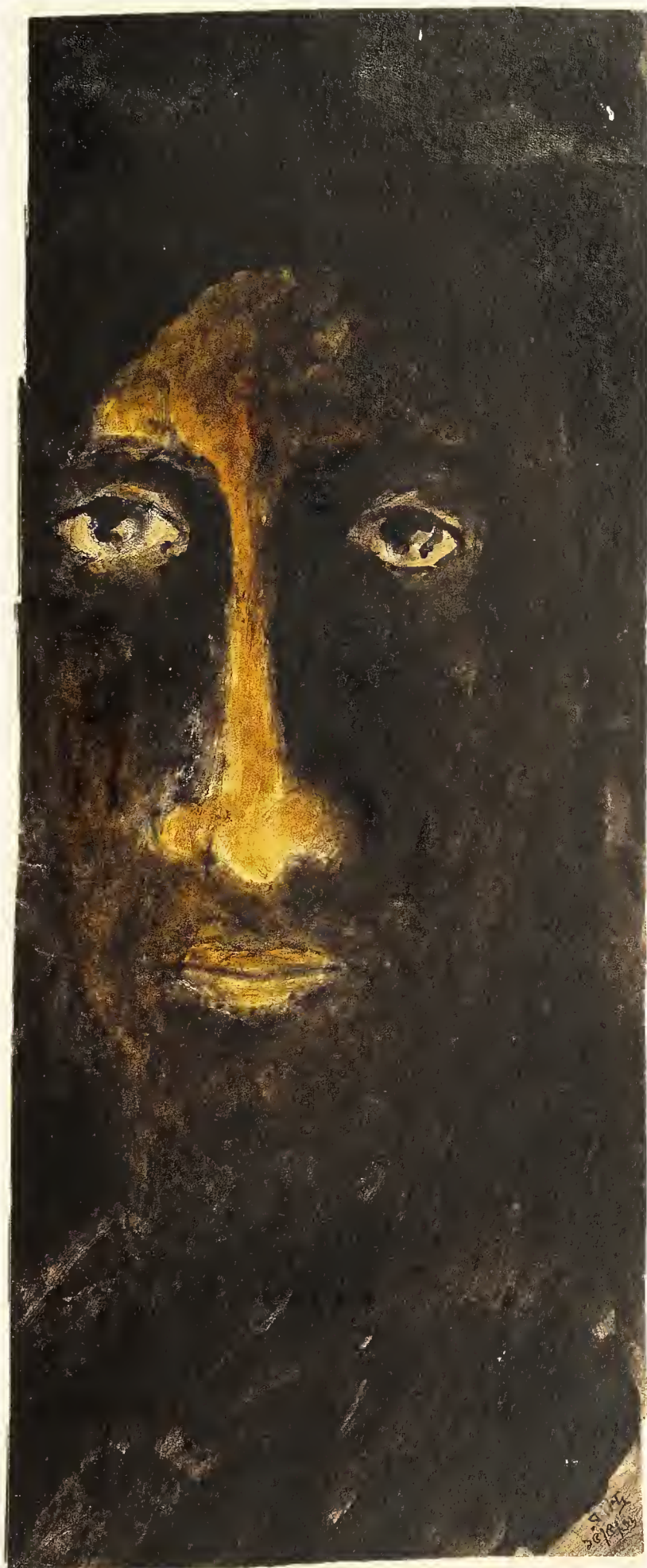


Plate 374  
Coloured ink on paper 36.8 x 15.2 cm  
1936



Plate 375  
Coloured ink and watercolour on paper 49.9 x 16.6 cm  
1936





Plate 376  
Ink and poster colour on paper 38.7 x 23.5 cm  
c.1936-37





Plate 377  
Coloured ink and watercolour on paper 46.1 x 27.3 cm  
c.1936-37





Top Plate 378  
Ink on paper 25.2 x 43.5 cm  
c.1936-37

Bottom Plate 379  
Ink on paper 28.4 x 37.5 cm  
c.1936-37





Plate 380  
Ink on paper 25.5 x 17.9 cm  
c.1936-37



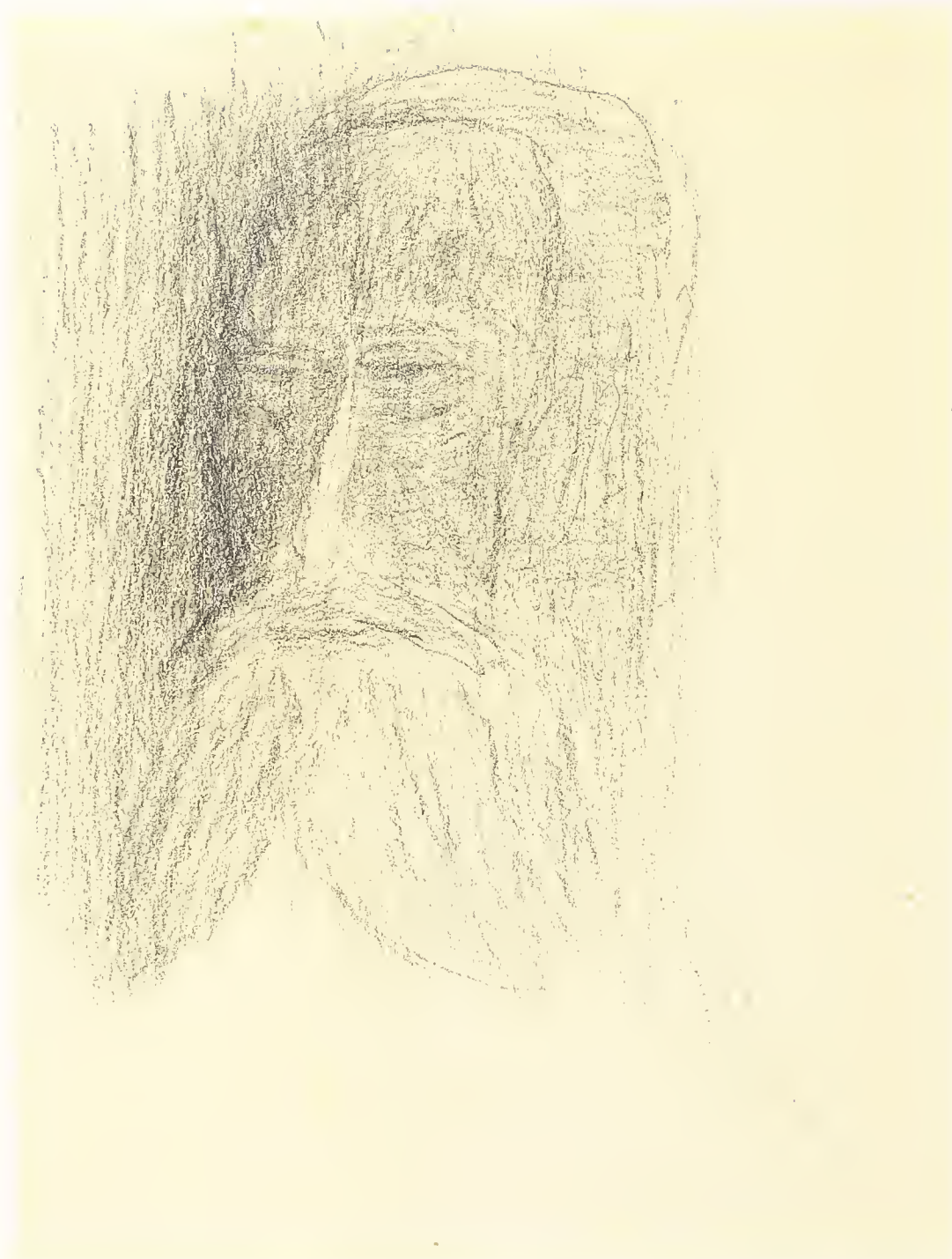


Plate 381  
Pastel on paper 30.5 x 22.7 cm  
c.1936-37



Plate 382  
Pastel on paper 28.4 x 16.5 cm  
c.1936-37





Plate 383  
Coloured ink and watercolour 36.1 x 25.7 cm  
c.1936-37





Plate 384  
Pastel on paper 22.8 x 16.8 cm  
c.1936-37



Plate 385  
Ink on paper 25.5 x 18.5 cm  
c.1936-37



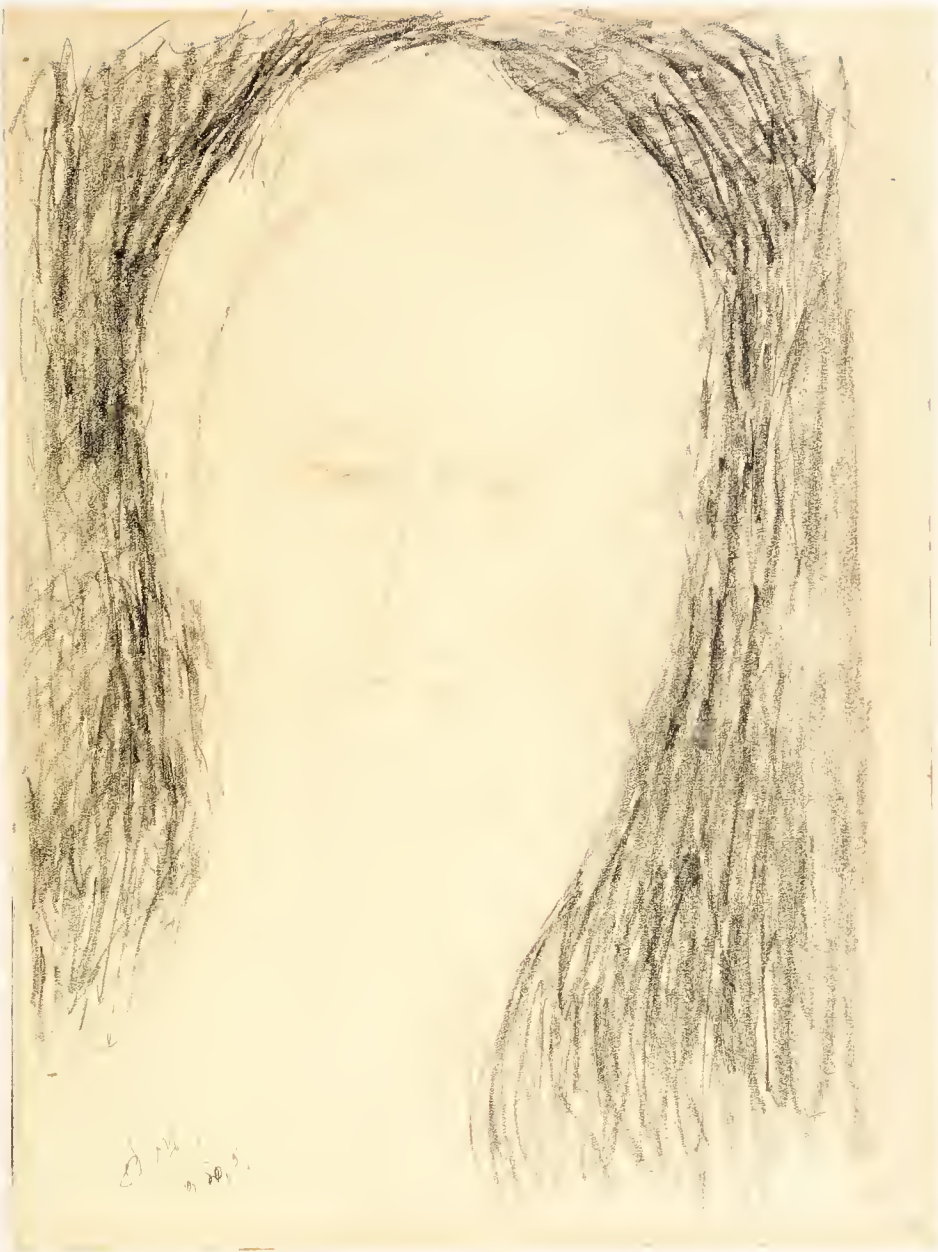


Plate 386  
Pastel on paper 33.6 x 25.2 cm  
1937



Plate 387  
Pastel on paper 33.6 x 25.2 cm  
1937





Plate 388  
Coloured ink on paper 50.3 x 33.8 cm  
1937





Plate 389  
Coloured ink on paper 33.6 x 25.1 cm  
1937





Plate 390  
Pen and ink on paper 29.3 x 22.9 cm  
1937





Plate 391  
 Pen and ink on paper 22.8 x 29.2 cm  
 1937





Plate 392  
Coloured ink and poster colour on paper 29.3 x 22.8 cm  
c.1937





Plate 393  
Ink and poster colour on paper 27.2 x 18.8 cm  
1937





Plate 394  
Coloured ink on paper 29.5 x 22.5 cm  
1937





Plate 395  
Coloured ink on paper 34.9 x 21.7 cm  
1937





Plate 396  
Coloured ink and poster colour on paper 49 x 36.6 cm  
1937





Plate 397  
Pastel on paper 49 x 37 cm  
1937





Plate 398  
Pastel on Nepalese paper 39 x 23.5 cm  
1937



Plate 399  
Ink on paper 42.7 x 34.1 cm  
1937





Plate 400  
Pen and ink on paper 22.7 x 12.5 cm  
1937



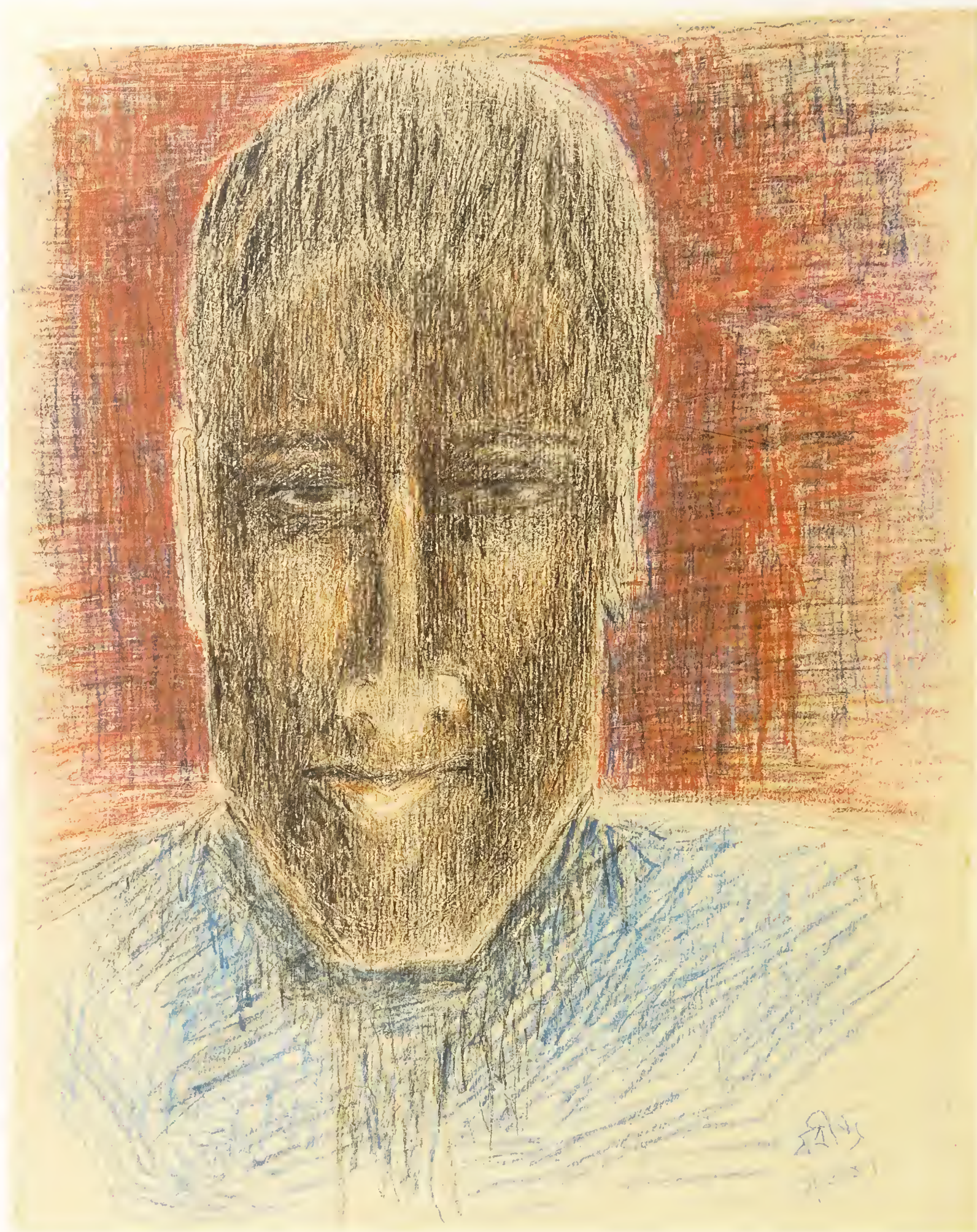


Plate 401  
Pastel on paper 41.5 x 33.7 cm  
1937





Plate 402  
Coloured ink and watercolour on paper 33.5 x 25.2 cm  
1937





Plate 403  
Ink on paper 33 x 20.1 cm  
1937



Plate 404  
Ink on paper 42.4 x 34 cm  
1937





Plate 405  
Watercolour on paper 42.6 x 34 cm  
1937





Plate 406  
Brush and ink on paper 42 x 34 cm  
1937





Plate 407  
Coloured ink and watercolour on paper 33.2 x 21.4 cm  
1937





Plate 408  
Coloured ink and watercolour on paper 34.8 x 24.8 cm  
1937





Plate 409  
Coloured ink and watercolour on paper 29.3 x 22.9 cm  
c.1937-38





Plate 410  
Ink on Nepalese paper 39.2 x 23.2 cm  
c.1937-38





Plate 411  
Ink on Nepalese paper 38.8 x 23 cm  
c.1937-38



Plate 412  
Ink on Nepalese paper 39.2 x 23.3 cm  
c.1937-38





Plate 413  
Ink on Nepalese paper 38.3 x 23.1 cm  
c.1937-38



Plate 414  
Ink on Nepalese paper 39 x 23.3 cm  
c.1937-38





Plate 415  
Ink and wash on paper 42.3 x 34.1 cm  
c.1937-38



Plate 416  
Ink on paper 41.9 x 33.7 cm  
c.1937-38





Plate 417  
Ink on Nepalese paper 39 x 23.5 cm  
c.1937-38





Plate 418  
Coloured ink on paper 29.2 x 22.8 cm  
c.1937-38



Plate 419  
Ink on paper 41.7 x 33.7 cm  
c.1937-38





Plate 420  
Brush and ink with wash on paper 41.9 x 33.9 cm  
c.1937-38





Plate 421  
Watercolour on Nepalese paper 38.8 x 22.9 cm  
c.1937-38



Plate 422  
Coloured ink on paper 33 x 20.3 cm  
c.1937-38





Plate 423  
Ink and poster colour on Nepalese paper 38.6 x 23.8 cm  
1938



Plate 424  
Coloured ink and poster colour on paper 39.2 x 33.8 cm  
1938





Plate 425  
Ink on paper 39 x 29.2 cm  
1938





Plate 426

Pen and ink on paper 27.5 x 25 cm

1938





Plate 427  
Ink on paper 50.3 x 41.1 cm  
1938



Plate 428  
Ink on paper 50.3 x 41.2 cm  
1938





Plate 429  
Ink on paper 41.6 x 33.6 cm  
c.1938



Plate 430  
Ink on paper 50.2 x 26 cm  
1938





Plate 431  
Brush and ink on paper 35.6 x 25.3 cm  
1938



Plate 432  
Ink on paper 35.8 x 25.5 cm  
1938





Plate 433  
Coloured ink and poster colour on paper 50.2 x 25.9 cm  
1938





Plate 434  
Coloured ink and poster colour on paper 50.2 x 40.8 cm  
1938





Plate 435  
Brush and ink paper 35.5 x 25.4 cm  
1938

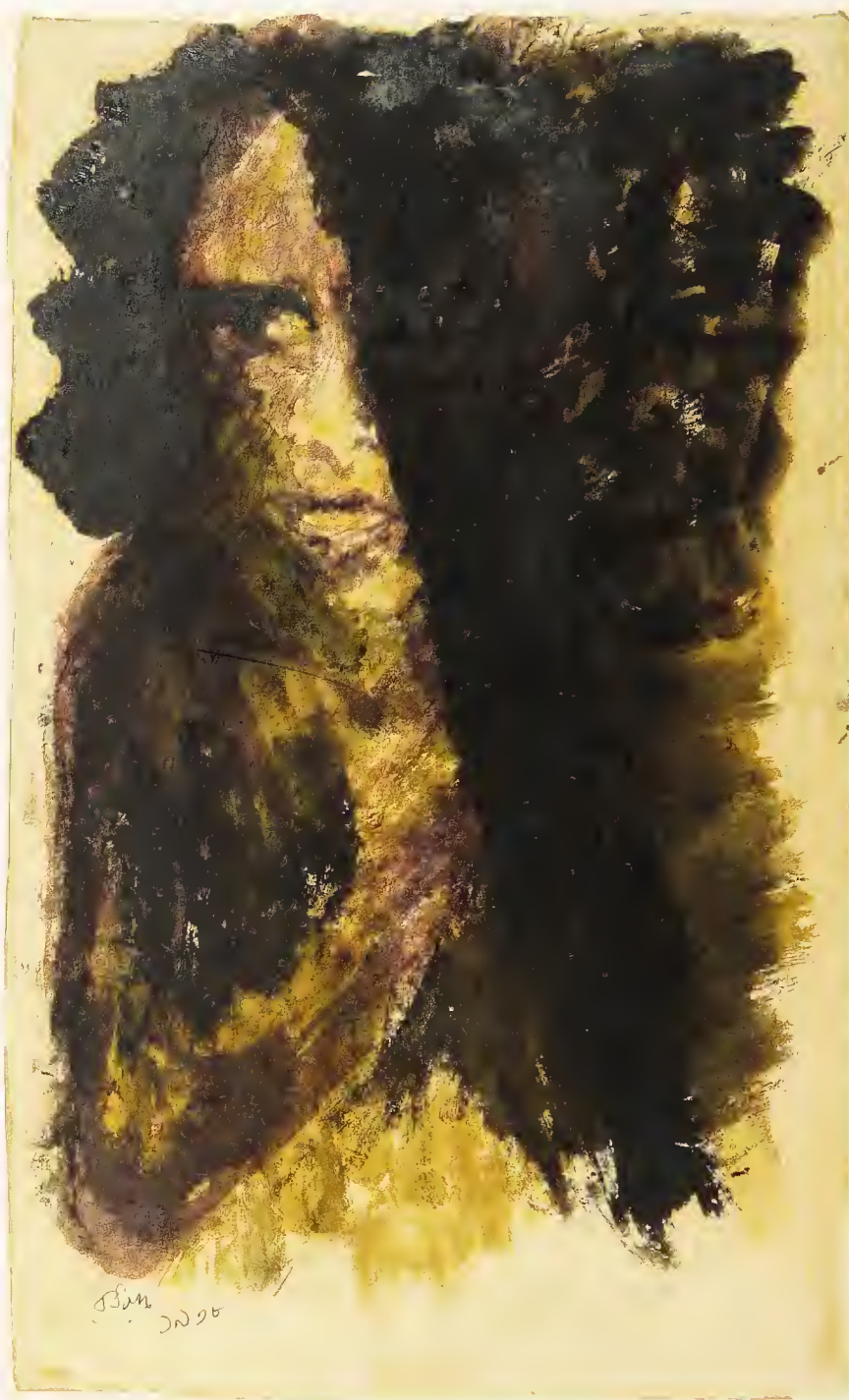


Plate 436  
Coloured ink and watercolour on paper 37.4 x 22.6 cm  
1938





Plate 437  
Ink on paper 25.2 x 35.5 cm  
1938





Plate 438  
Ink on paper 35.5 x 25.2 cm  
1938



Plate 439  
Brush and ink on paper 35.5 x 25.3 cm  
1938





Plate 440  
Coloured ink on paper 29.3 x 22.9 cm  
1938





Plate 441  
Ink on paper 28.7 x 22 cm  
1938



Plate 442  
Ink on paper 28.1 x 22.2 cm  
1938





Plate 443  
Ink on paper 33.8 x 30.8 cm  
1938





Plate 444  
Coloured ink and watercolour on paper 35.6 x 25.4 cm  
1938





Plate 445  
Ink on paper 28.1 x 22 cm  
1938



Plate 446  
Ink on paper 35.6 x 25.3 cm  
1938





Plate 447  
Poster colour and coloured ink on paper 35.6 x 25.4 cm  
1938





Plate 448  
Coloured ink and poster colour on paper 35.4 x 25.3 cm  
1938





Plate 449  
Pen and ink on paper 21.6 x 14.8 cm  
1938



Plate 450  
Ink on paper 41.6 x 33.8 cm  
1938





Plate 451

Pen and ink and pastel on paper 21.1 x 18.1 cm

1938





Plate 452  
Ink on paper 34.2 x 20.3 cm  
1938





Plate 453  
Ink on paper 35.5 x 25.3 cm  
1938



Plate 454  
Brush and coloured ink on paper 32.9 x 20.3 cm  
c.1938-39



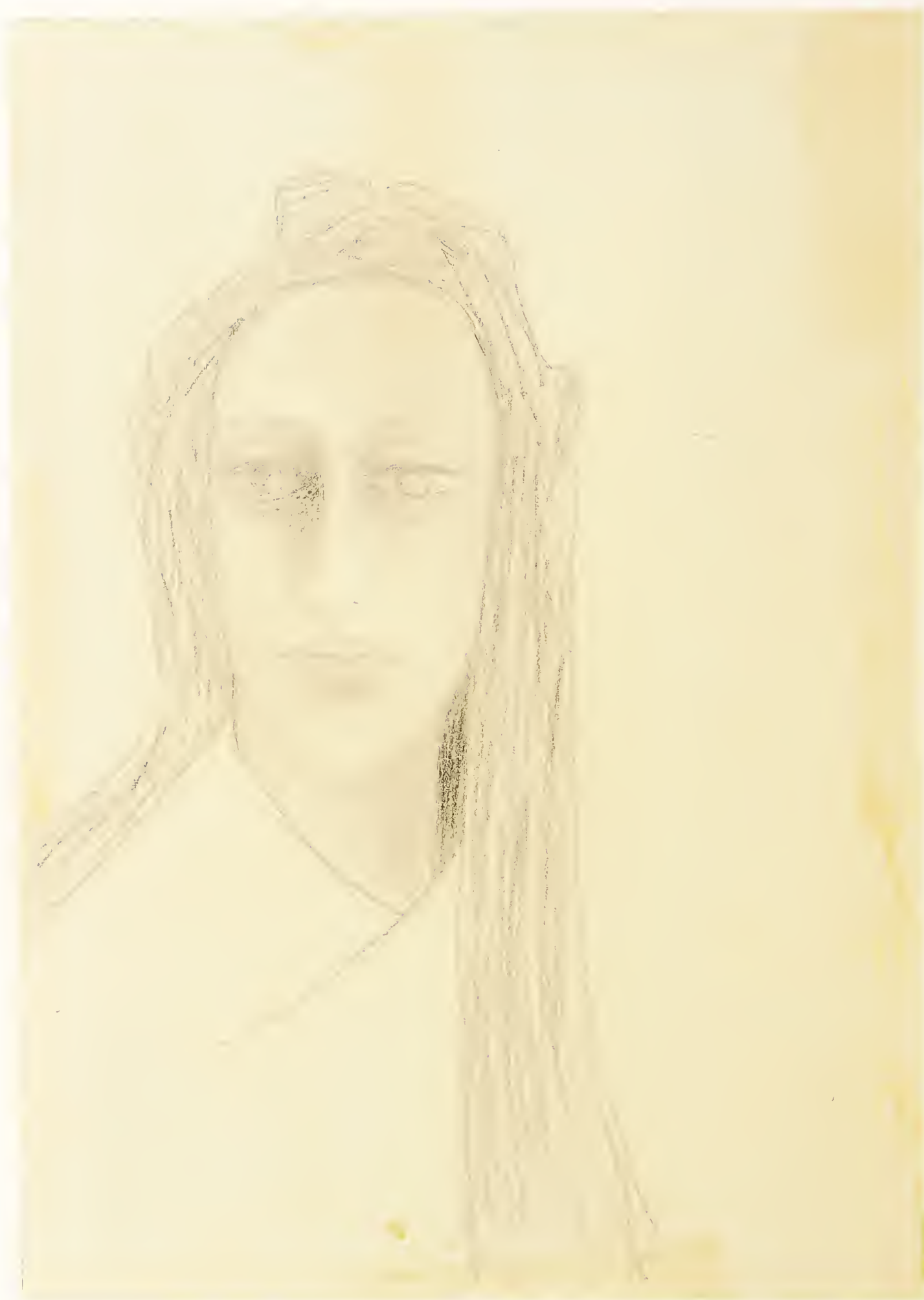


Plate 455  
Pencil on paper 25.5 x 17.9 cm  
c.1938-39





Plate 456  
Pencil on paper 25.4 x 17.9 cm  
c.1938-39





Plate 457  
Pencil on paper 25.7 x 18 cm  
1939





Plate 458  
Ink on paper 44.5 x 28.3 cm  
1939



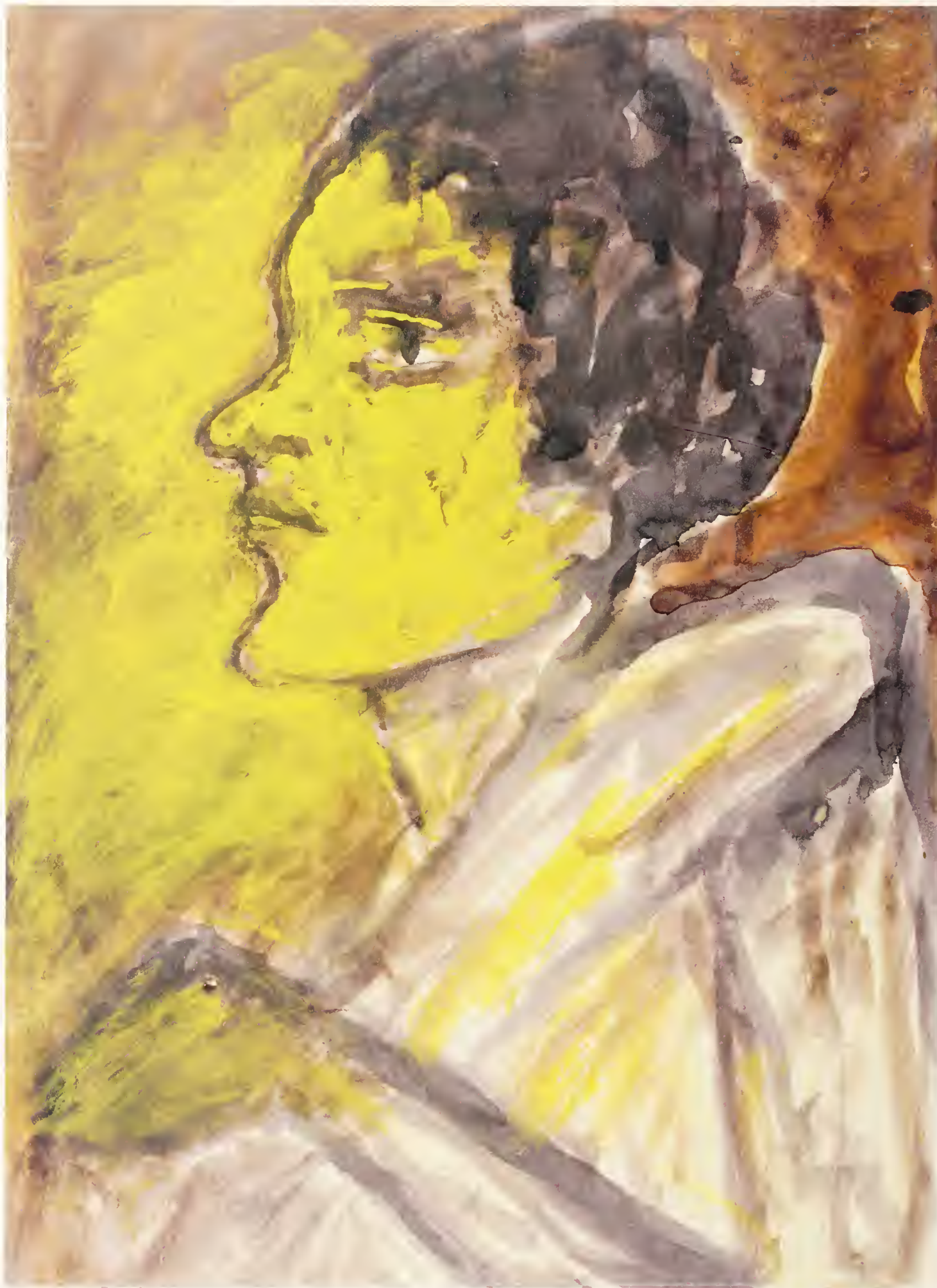


Plate 459

Ink and poster colour on paper 45.4 x 34.1 cm  
1939





Plate 460  
Coloured ink and poster colour on paper 42 x 27 cm  
1939





Plate 461  
Pencil on paper 25.4 x 17.9 cm  
c.1938-39





Plate 462  
Pastel on paper 22.9 x 17.3 cm  
1939





Plate 463  
Pen and ink on paper 43.4 x 28.2 cm  
1939



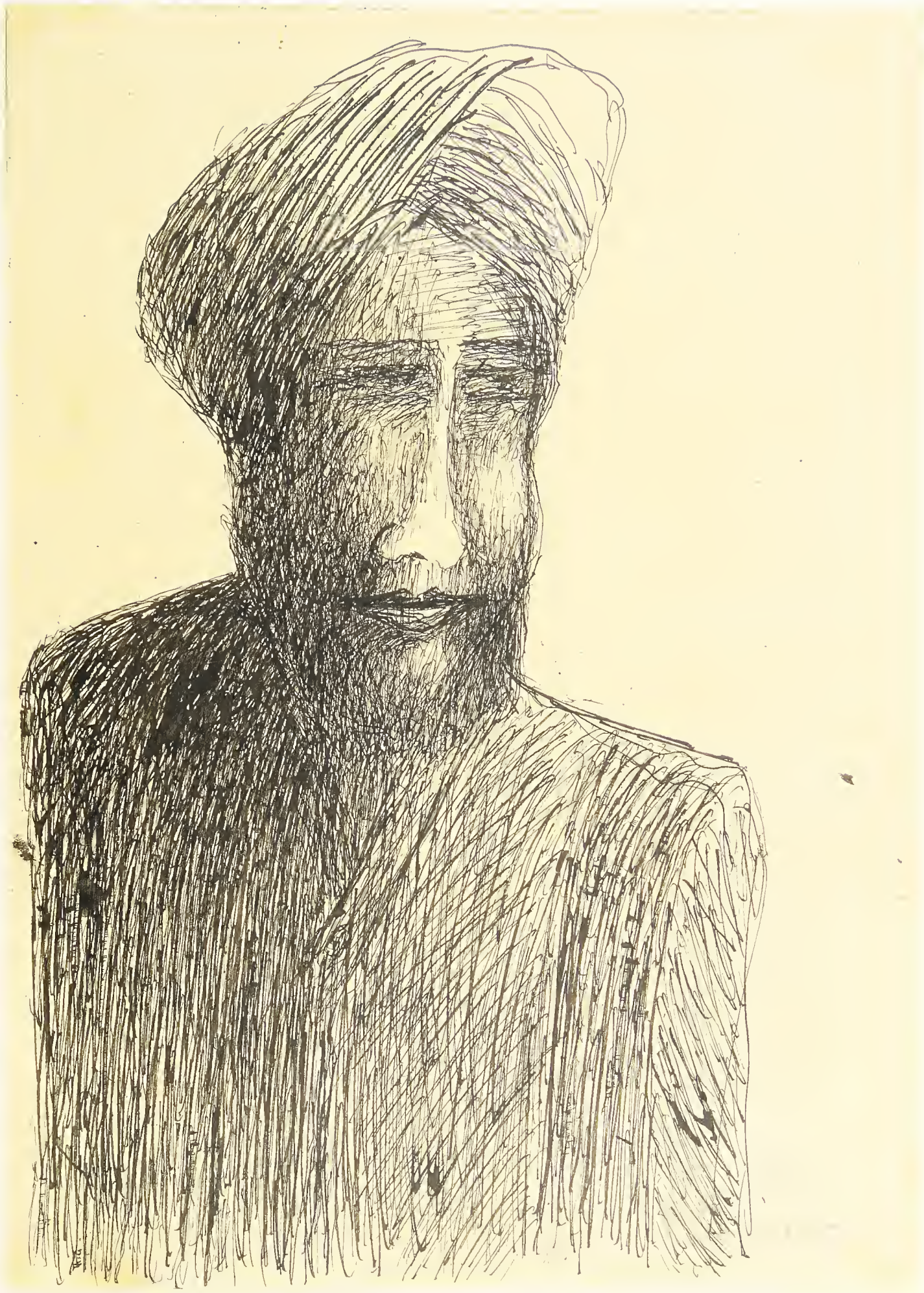


Plate 464  
 Pen and ink on paper 35.5 x 25.4 cm  
 1939





Plate 465  
Ink on paper 25.2 x 35.6 cm  
1939





Plate 466  
Coloured ink, watercolour and pastel on paper 42.1 x 22.8 cm  
1939





Top Plate 467  
Brush and ink on paper 41.5 x 28.2 cm  
1939



Bottom Plate 468  
Coloured ink on paper 37.3 x 28.3 cm  
1939



Top Plate 469  
Coloured ink and watercolour on paper 40.4 x 28.2 cm  
1939



Bottom Plate 470  
Coloured ink and poster colour on paper 35.5 x 25.4 cm  
1939





Plate 471  
Coloured ink on paper 35.6 x 25.4 cm  
1939





Plate 472

Pen and ink on paper 35.5 x 21.6 cm

1939





Plate 473  
Pen and ink and wash on paper 24 x 23 cm  
1939





Plate 474  
Ink on paper 35.6 x 25.4 cm  
1939



Plate 475  
Ink on paper 35.6 x 25.3 cm  
1939





Plate 476  
Ink on paper 41.3 x 28.3 cm  
1939



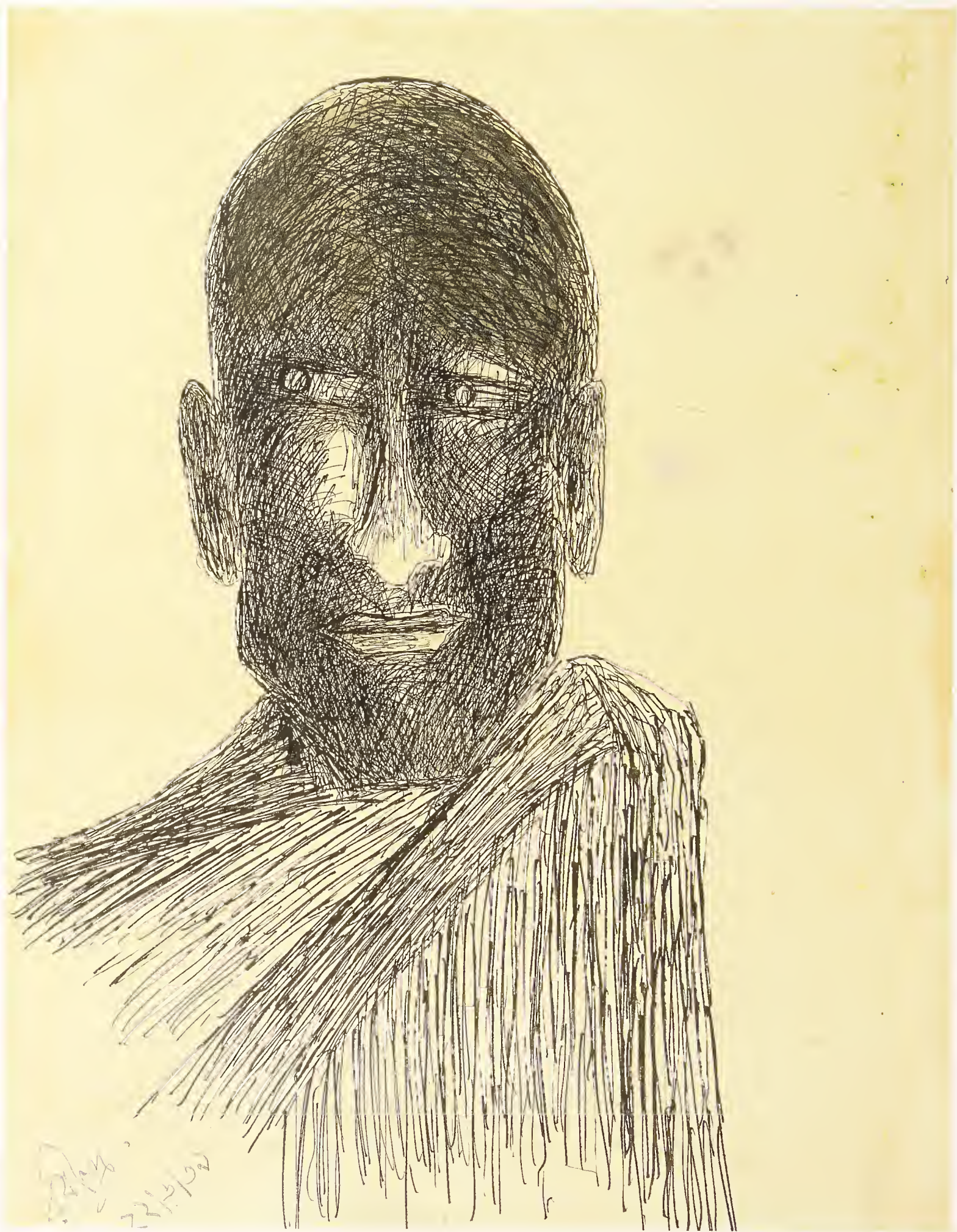


Plate 477  
Pen and ink and pastel on paper 32.6 x 25.4 cm  
1939



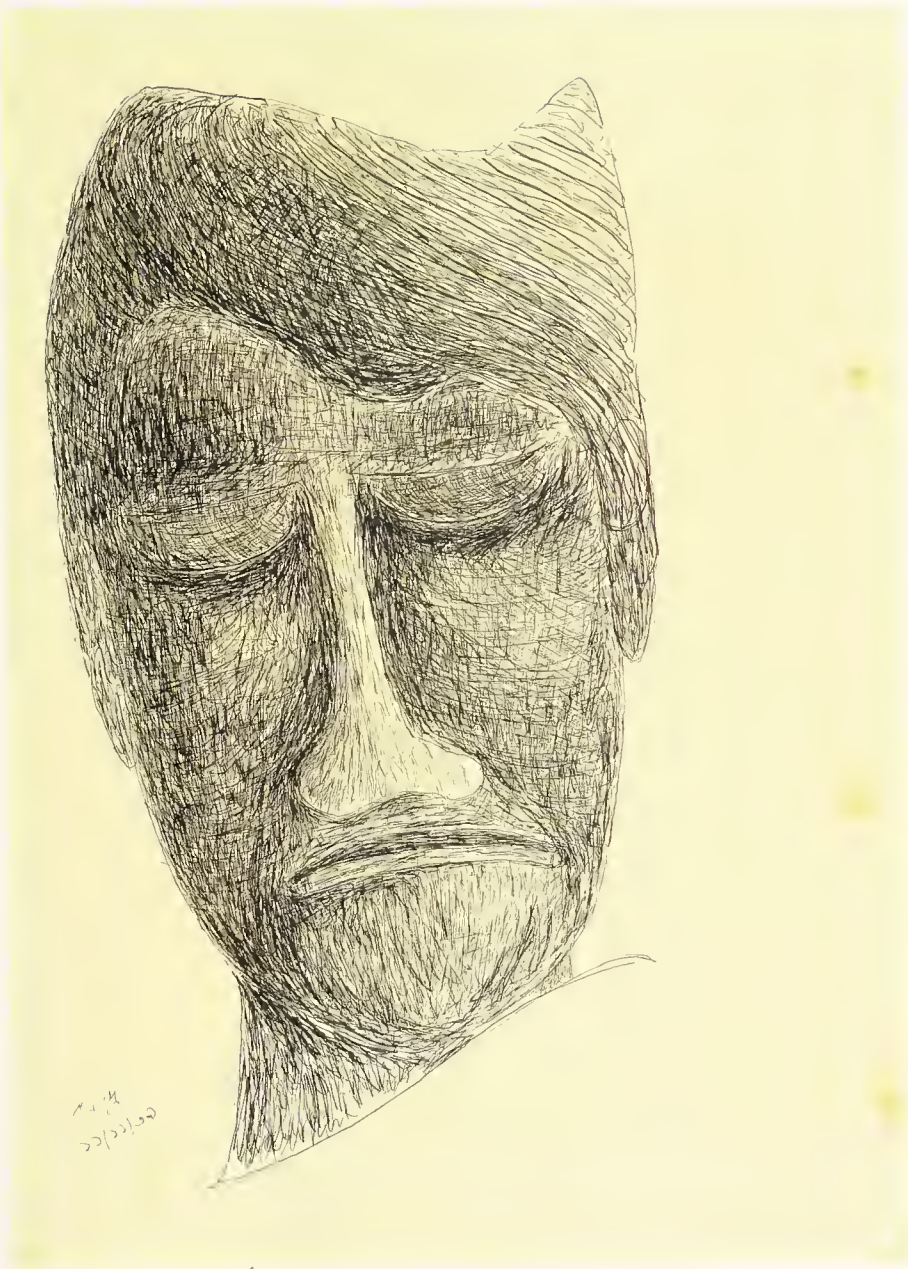


Plate 478  
Pen and ink on paper 35.8 x 25.5 cm  
1939



Plate 479  
Pen and ink over pencil on paper 22.9 x 17.8 cm  
1939





Plate 480  
Poster colour on paper 35.4 x 25.3 cm  
1939





Top Plate 481  
Watercolour on paper 39.4 x 24.2 cm  
1939



Bottom Plate 482  
Ink on paper 33.6 x 25.3 cm  
1939



Top Plate 483  
Ink and watercolour on paper 43.2 x 28.3 cm  
1939



Bottom Plate 484  
Ink on paper 35.5 x 25.3 cm  
1939



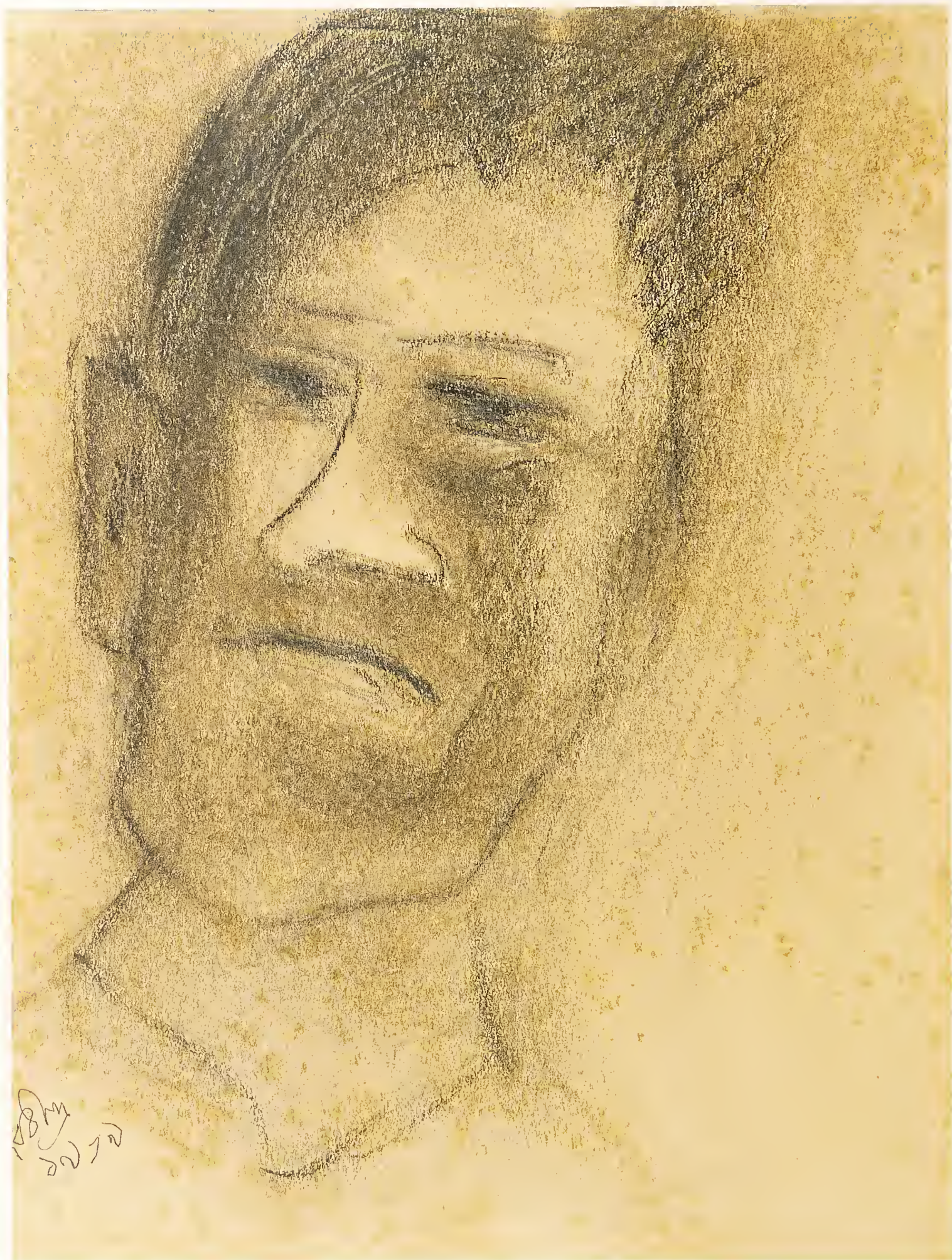


Plate 485  
Pastel on paper 22.9 x 17.3 cm  
1939





Plate 486  
 Pastel and pen and ink on paper 22.9 x 17.4 cm  
 1939





Plate 487  
Ink on paper 35 x 24 cm  
1939



Plate 488  
Ink on paper 41 x 27 cm  
c.1939





Plate 489  
Pastel on paper 43.6 x 31 cm  
1940





Plate 490  
Pencil on paper 35.7 x 25.5 cm  
1940



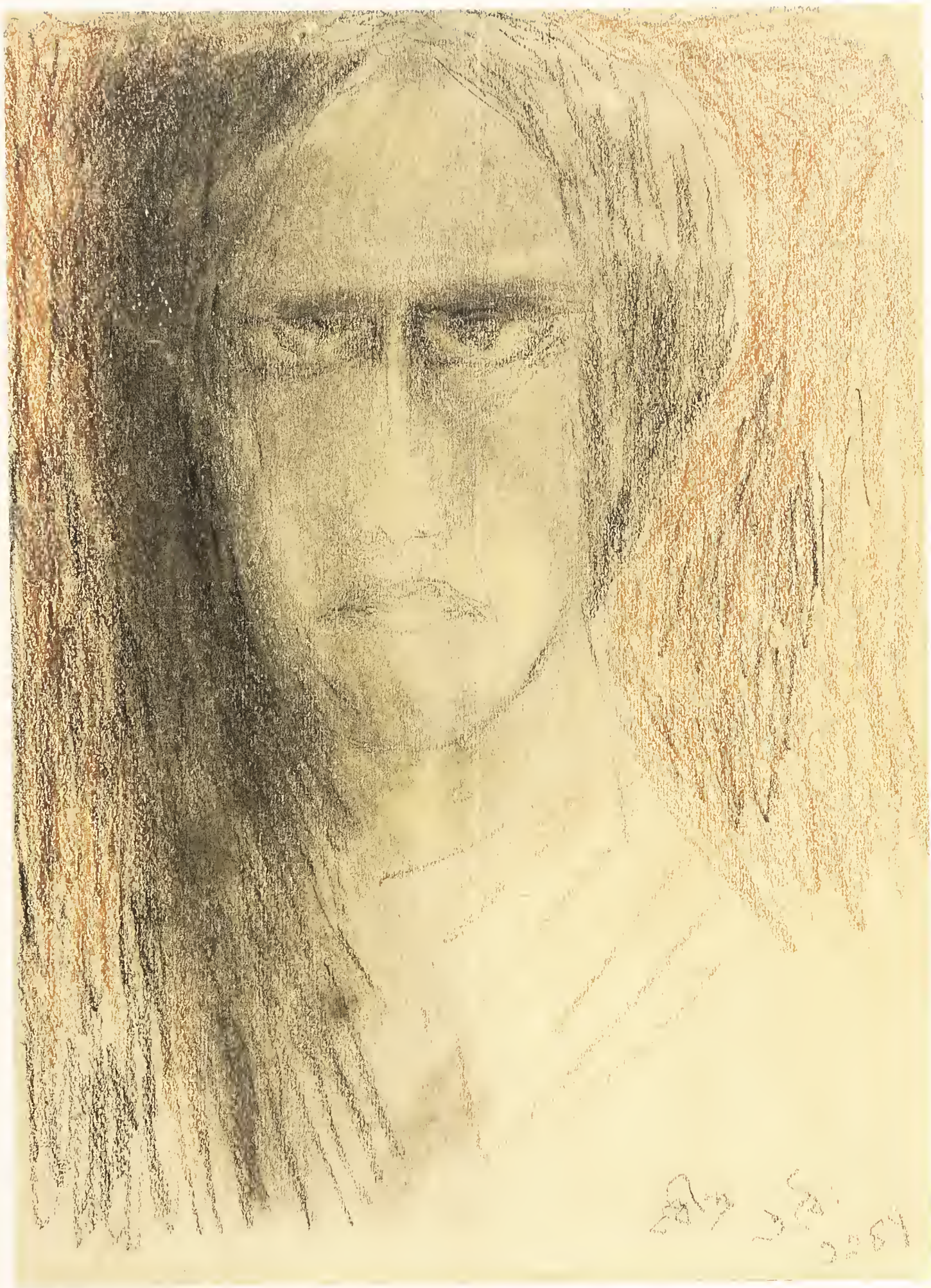


Plate 491  
Pastel on paper 28 x 20.3 cm  
1940



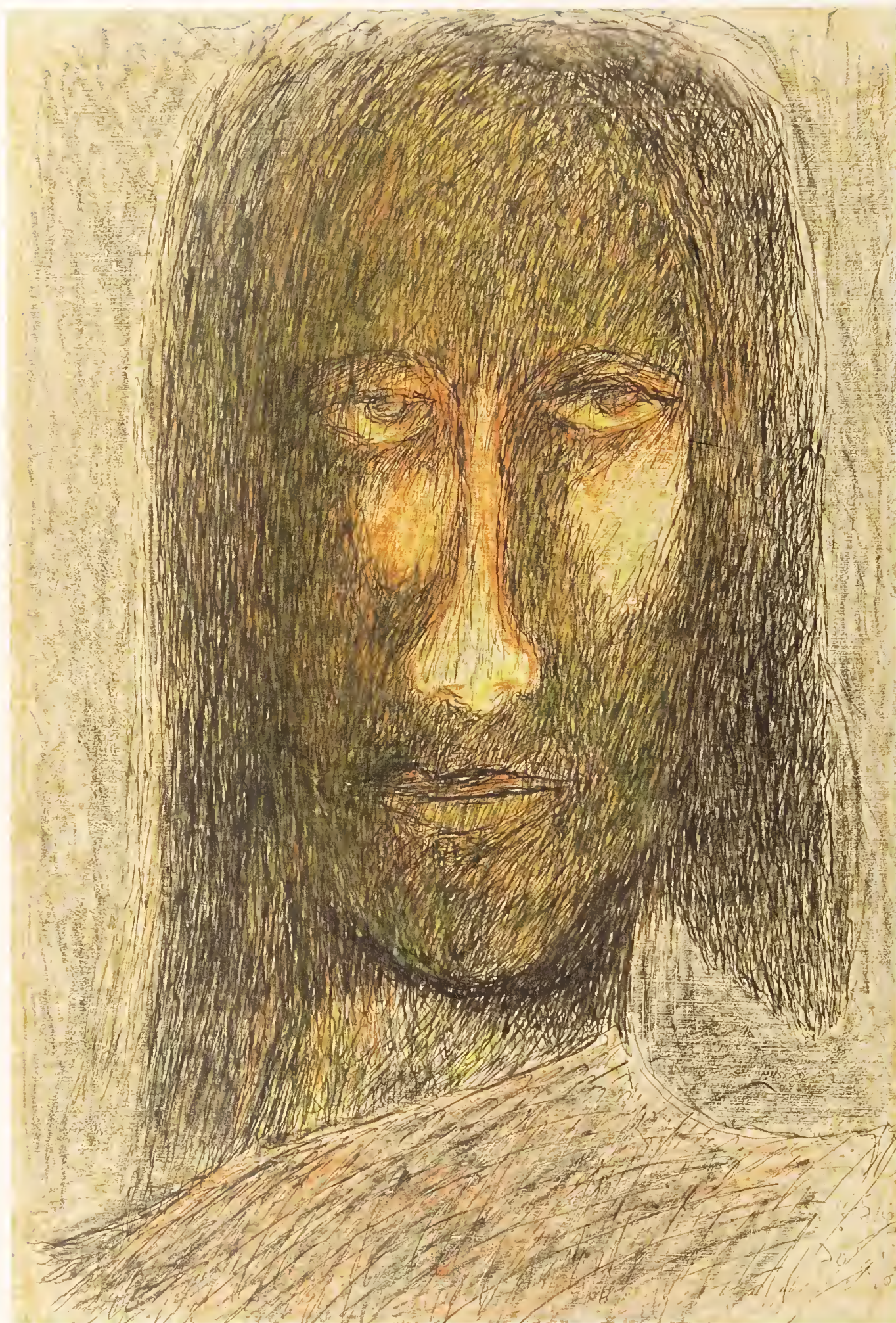


Plate 492

Pen and ink an pastel on paper 43.5 x 29 cm

1940





Plate 493  
Coloured ink and pastel on paper 35.7 x 25.5 cm  
1940





Plate 494  
Coloured ink on paper 36.8 x 23.5 cm  
1940



Plate 495  
Coloured ink on paper 36.7 x 23 cm  
1940





Plate 496  
 Pen and ink and pastel on paper 43.6 x 29.7 cm  
 1940





Plate 497  
Coloured ink on paper 30.1 x 22.5 cm  
1940





Plate 498  
Coloured ink on paper 29.9 x 22.1 cm  
1940





Plate 499  
Pencil on paper 35.5 x 25.3 cm  
1940



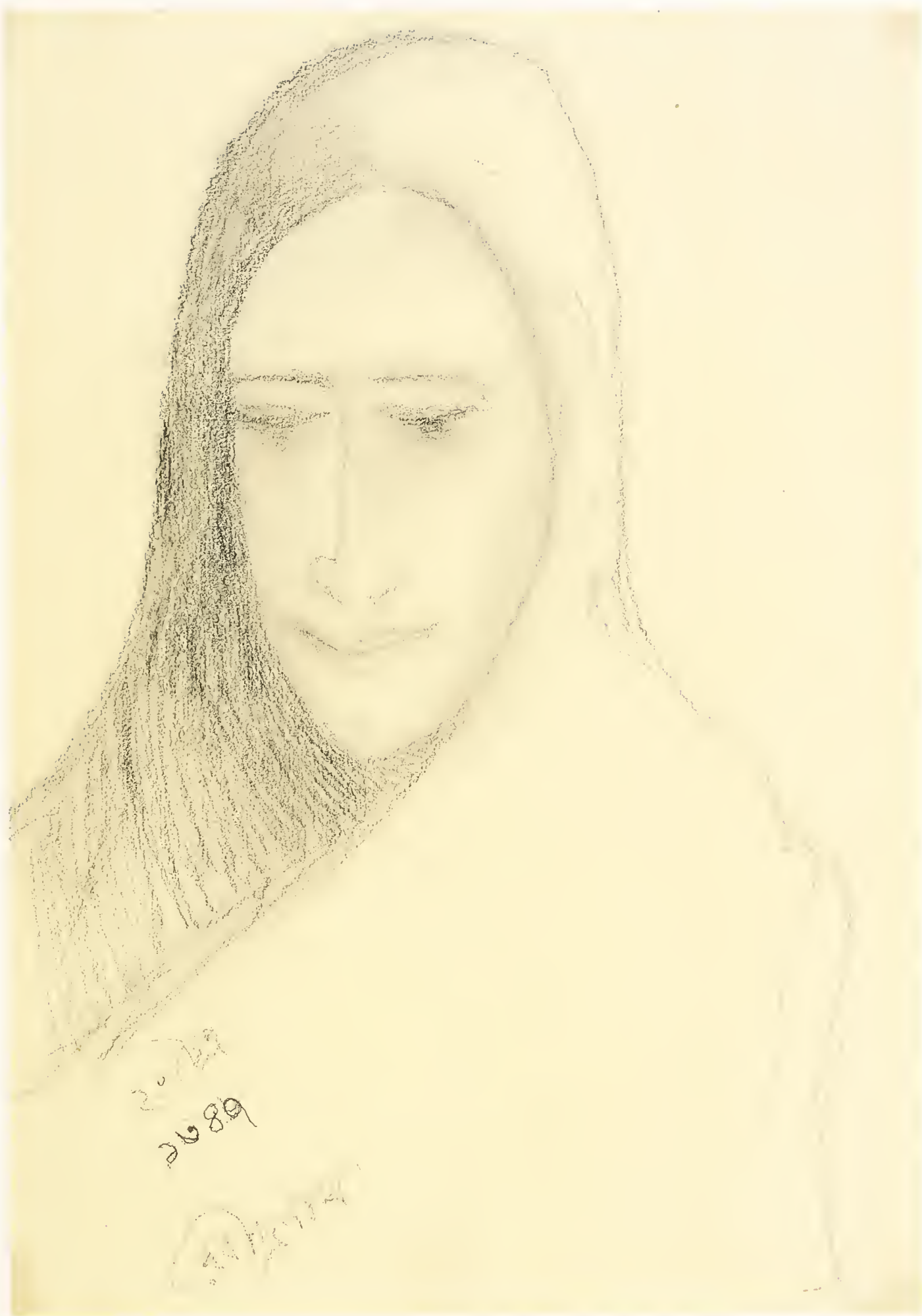


Plate 500  
Pastel on paper 35.5 x 25.5 cm  
1941





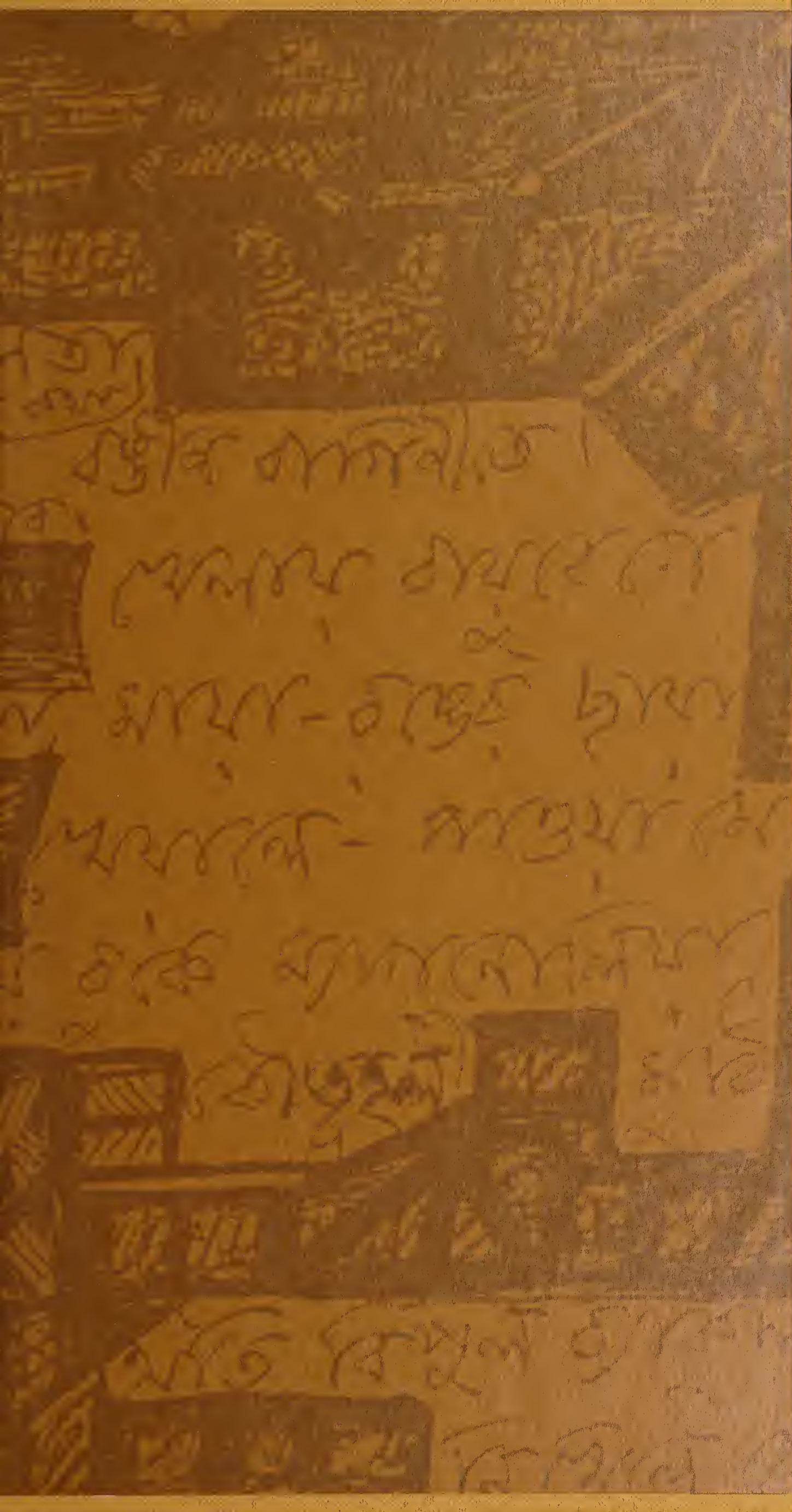












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